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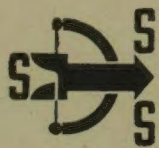
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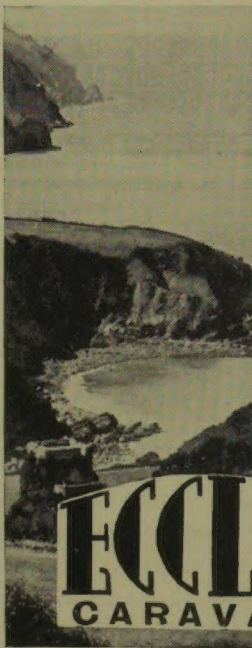
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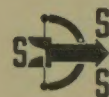
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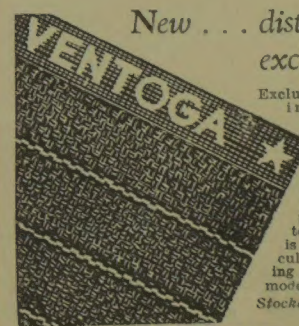
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SATURDAY, JUNE 15, 1935.



THE NEWLY CLEANED WAX EFFIGY OF NELSON IN WESTMINSTER ABBEY: A VERY LIFE-LIKE PORTRAIT SAID BY A CONTEMPORARY IN 1806 TO BE "AS IF HE WAS STANDING THERE."

This is the latest of the Westminster Abbey wax effigies cleaned at the Victoria and Albert Museum, like others we have previously illustrated. It is here shown as it appears since the process. On pages 1056-1057 are other photographs showing details of the costume and decorations, with notes by Mr. Lawrence E. Tanner,

Keeper of the Abbey Muniments, to whom we are indebted for the material, on the effigy's origin and history. He recalls that "Lady Elizabeth Foster (afterwards Duchess of Devonshire) wrote in 1806: 'There is a wax figure of Lord Nelson put up in Westminster Abbey which is as if he was standing there.'"



FOR COMPARISON WITH THE WAX EFFIGY: A MARBLE BUST OF NELSON, FROM A CONTEMPORARY ARTIST'S COLLECTION OF SCULPTURE, PRESENTED IN 1932 TO THE SOCIETY FOR NAUTICAL RESEARCH, FOR THE NATIONAL MARITIME MUSEUM, GREENWICH. (PROFILE AND FRONT VIEWS).



A WAX HEAD OF NELSON MADE BY MISS CATHERINE ANDRAS ("MODELLER IN WAX TO QUEEN CHARLOTTE"), WHO MADE THE EFFIGY: A PROFILE VIEW.



THE PORTRAIT ON WHICH THE EFFIGY WAS MODELLED: AN ENGRAVING OF HOPPNER'S PAINTING OF NELSON NOW AT ST. JAMES'S PALACE, OF WHICH THERE IS A REPLICA IN THE NATIONAL MARITIME MUSEUM AT GREENWICH.

Describing the wax effigy of Nelson recently returned to Westminster Abbey after being cleaned at the Victoria and Albert Museum, Mr. Lawrence E. Tanner writes (in "The Times"): "After the funeral of Nelson in January, 1805, such crowds flocked to St. Paul's to see the grave and funeral car that the Gentlemen of the Choir and the Vergers of the Abbey, who were allowed to supplement their rather meagre salaries by dividing fees paid by those who came to see the tombs, became



THE EFFIGY'S HEAD BEFORE CLEANING, WITH HAIR IMITATING THAT IN HOPPNER'S PORTRAIT: A REMINDER THAT NELSON DID NOT WEAR A WIG, AS DID MOST OF HIS CONTEMPORARIES.



SHOWING HOW CLOSELY THE WAX MODELLER FOLLOWED HOPPNER'S PORTRAIT (SHOWN IN THE ADJOINING ILLUSTRATION TO LEFT) IN COSTUME, ATTITUDE, AND POSITION BESIDE A ROCK.

seriously alarmed at the absence of visitors to the Abbey. They decided, therefore, (as) a counter-attraction, to purchase a wax effigy of the national hero. . . . It was modelled by Miss Catherine Andras, 'Modeller in Wax to Queen Charlotte,' adopted daughter of Robert Bowyer, a miniature painter to whom Nelson is known to have sat. There is some evidence that Nelson also gave sittings to Miss Andras, either for this effigy or for a smaller profile in wax. Professor Geoffrey Callender,

NELSON PORTRAYED IN WAX: THE RENOVATED ON THE PAINTING BY HOPPNER, AND ACQUIRED BY ABBEY

TEN PHOTOGRAPHS AND THE DESCRIPTION BY COURTESY OF MR. LAWRENCE E. TANNER,



AN EVENT THAT CAUSED THE ABBEY VERGERS, DEPRIVED OF VISITORS' FEES, TO PURCHASE THE EFFIGY AS A COUNTER-ATTRACTION: NELSON'S FUNERAL IN ST. PAUL'S, WHITHER CROWDS FLOCKED TO SEE THE GRAVE AND HEARSE—A DRAWING BY PUGIN.



ANOTHER ASPECT OF THE WAX HEAD OF NELSON BY CATHERINE ANDRAS, SHOWN IN PROFILE IN THE PHOTOGRAPH NEXT BUT ONE TO THE LEFT: A FULL-FACE VIEW.



THE COAT NELSON WORE AT TRAFALGAR, SHOWING WHERE THE FATAL BULLET ENTERED THE LEFT SHOULDER, TEARING THE PAULETTE, AND DECORATIONS AS ON THE EFFIGY: A RELIC IN THE NATIONAL MARITIME MUSEUM, GREENWICH.

Director of the National Maritime Museum, Greenwich, has pointed out, however, that the modeller depended mainly on the portrait of Nelson by Hoppner now at St. James's Palace, of which there is a replica at Greenwich. . . . Nelson's nephew, George Eyre-Matcham, always said that the effigy was far more like his uncle than any of the portraits. We have also the testimony of Lady Hamilton. . . . She declared that 'the likeness would be perfect if a certain lock of hair was disposed

WESTMINSTER ABBEY EFFIGY, ORIGINALLY MODELLED VERGERS AS A RIVAL TO NELSON'S GRAVE IN ST. PAUL'S.

KEEPER OF THE MONUMENTS AT WESTMINSTER ABBEY. (SEE ALSO OUR FRONT PAGE).



(ABOVE) SHOWING THE GREEN EYE-SHADE AND MAKER'S LABEL, PROVING THAT IT HAD ACTUALLY BELONGED TO NELSON: THE INSIDE OF THE WAX EFFIGY'S COCKED HAT.

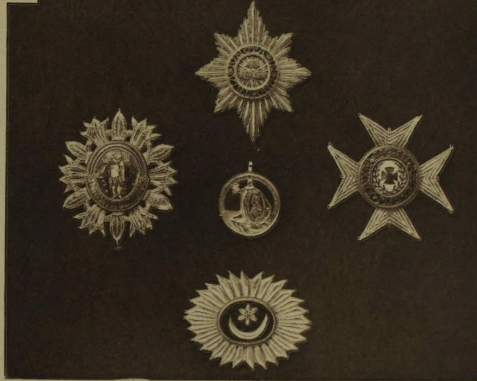


THE EFFIGY'S DECORATIONS: STARS REPRESENTING THE BATH AND THE ORDERS OF THE CRESCENT (TURKISH), SAN FERDINANDO (NEAPOLITAN), AND SAN JOACHIM (SARDINIAN), WITH AN UNOFFICIAL BATTLE OF THE NILE MEDAL (CENTRE).

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THE UNDRESS UNIFORM COCKED HAT (WITH EYE-SHADE) WORN ON THE EFFIGY WITH A FULL-DRESS COAT: AN IRREGULARITY SUGGESTING THAT THEY WERE NOT SPECIALLY MADE FOR THE EFFIGY BUT HAD BOTH BELONGED TO NELSON.



THE EFFIGY'S DECORATIONS: STARS REPRESENTING THE BATH AND THE ORDERS OF THE CRESCENT (TURKISH), SAN FERDINANDO (NEAPOLITAN), AND SAN JOACHIM (SARDINIAN), WITH AN UNOFFICIAL BATTLE OF THE NILE MEDAL (CENTRE).



EXACTLY CORRESPONDING IN ITS DIMENSIONS WITH THE COAT WORN BY NELSON AT TRAFALGAR (SHOWN IN ADJOINING PHOTOGRAPH TO LEFT): THE EFFIGY'S COAT—A VICE-ADMIRAL'S FULL-DRESS UNIFORM, PROBABLY ALSO NELSON'S OWN PROPERTY, WITH THE SAME FOUR ORDERS.

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By G. K. CHESTERTON.

I HAVE dared to suggest, upon this page, that it would be rather a good thing if educated Englishmen knew a little history. I am not worrying about uneducated Englishmen. They do know a little history; a very little history, perhaps, but genuine so far as it goes; they do remember what their father and grandfather said; in what town or village they were born; what was the tone of the society round them; and their testimony, so far as it goes, is true. Any lawyer will tell you that uneducated witnesses are much better than educated witnesses, because they have not been elaborately educated to see what is not there. But it is a bad thing that an educated man, trained to have a taste for many good things, such as music or landscape, should know nothing of the songs of his fathers, and should appreciate the landscape without appreciating the land. Now, the nuisance of it is this; that if I say that people should be taught history, I shall have the horrible appearance of presenting myself as a historian. But that is almost the contrary of my contention. I only know a very little history; and even that very little is enough to tell me that much more important and powerful and successful persons than myself know no history at all.

It is not a question of somebody being a scholar; it is a question of something not being taught in the school. If I found that educated people were not aware that there is any difference between addition and subtraction, I should think myself justified in saying that something had happened to arithmetic in the schools; but it would not imply that I am a mathematician, which is absurd; still less that I could discuss the higher mathematics with Professor Einstein. If I found my most cultivated acquaintances alluding to Vienna as the capital of Spain, or the Volga as the chief river of America, I should feel the geographical studies had become a little vague; in spite of the fact that my own knowledge of geography is very vague indeed. In short, an ordinary man is only justified in complaining of the neglect of a subject, when he realises that the schools neglect even the very little that he knows. He may himself have had heavy and laborious difficulties even in mastering the alphabet; but he still has the right to consider it rather odd that people do know the alphabet of arithmetic and do not know the alphabet of history. For the question concerns, in the most emphatic sense, the alphabet of history; the elements of history; or what has been called, in a famous title, the outline of history. I know nothing whatever about electricity, except that it lights bulbs and rings bells, and does all sorts of fantastic things round me, to which I do not happen to attach much importance, as compared with candles or gongs. I know the name comes from the ancient Greek word for amber; but I also know that its modern use has been mainly modern. I mean that, until it was analysed and utilised in the last few centuries by scientific men, like Volta or Galvani, few people appreciated the importance of electricity; except those who had the brief but brilliant experience of being struck by lightning. In other words, I mean that, though I know next to nothing about electricity, I know something about the history of electricity, since I know that, before Volta and the rest, it had no history at all.

Now compare that sort of rudimentary information possessed by one ignorant Englishman about a branch of physics with the complete ignorance of almost all Englishmen about a parallel point of history. Millions of men who know much more about electricity than I do (and nobody could know less) are at this moment convinced that internationalism is a new ideal; and that this kind of ethics is as recent as electricity—or, rather, as recent as electricians. Talk to almost anybody in a train or a tram, and you will find he believes that we all emerged out of savage separate tribes, and that the idea of friendship with foreigners is part of a modern ideal of fraternity.

is, merely a thing of the past; or perhaps that international brotherhood can only be a thing of the future. He will say it is due to the growth of liberal ideas, which have widened the narrow sympathies of the nation and the tribe. He may even hold that Mr. Wells invented the World State; even if he has not exactly founded the World State. But, anyhow, he will almost certainly believe, in one way or another, that going back into the past means going back into more and more partisan patches of patriotism; that the world began by being jingo and has gradually grown more sympathetic with justice to the foreigner.



A GREAT SOLDIER DISTINGUISHED SINCE THE WAR AS DOMINION ADMINISTRATOR IN CANADA, AND POLICE REFORMER: THE LATE FIELD-MARSHAL VISCOUNT BYNG OF VIMY—A PAINTING BY P. A. DE LÁSZLÓ, M.V.O.

Lord Byng, who died on June 6, aged seventy-three, at his home, Thorpe Hall, Thorpe-le-Soken, Essex, after an operation, was the seventh son of the late Earl of Strafford. He early distinguished himself as a soldier with the cavalry in the Sudan campaign and the South African War. During the Great War he commanded the Canadian Corps, popularly known as "the Byng Boys," who, in April 1917, under his leadership, stormed Vimy Ridge, from which he afterwards took his territorial title. Later he commanded the Third Army till the end of the war, when he received the thanks of Parliament, a peerage, and a grant of £30,000. Three years later he became Governor-General of Canada, where he was highly popular during his five-year term of office. In 1928 he was appointed Commissioner of the Metropolitan Police and devoted himself wholeheartedly to reorganising the Force at a difficult period, accomplishing many important reforms. His hard work in that capacity impaired his health, and he relinquished the post in 1931. He had since travelled in Canada, the West Indies, and California, returning only last April from one of many visits to Hollywood. The excellent portrait here reproduced was commissioned by Lord and Lady Byng, and has honoured place in Thorpe Hall, Thorpe-le-Soken.—[Reproduction by Courtesy of the Artist. Copyright Reserved.]

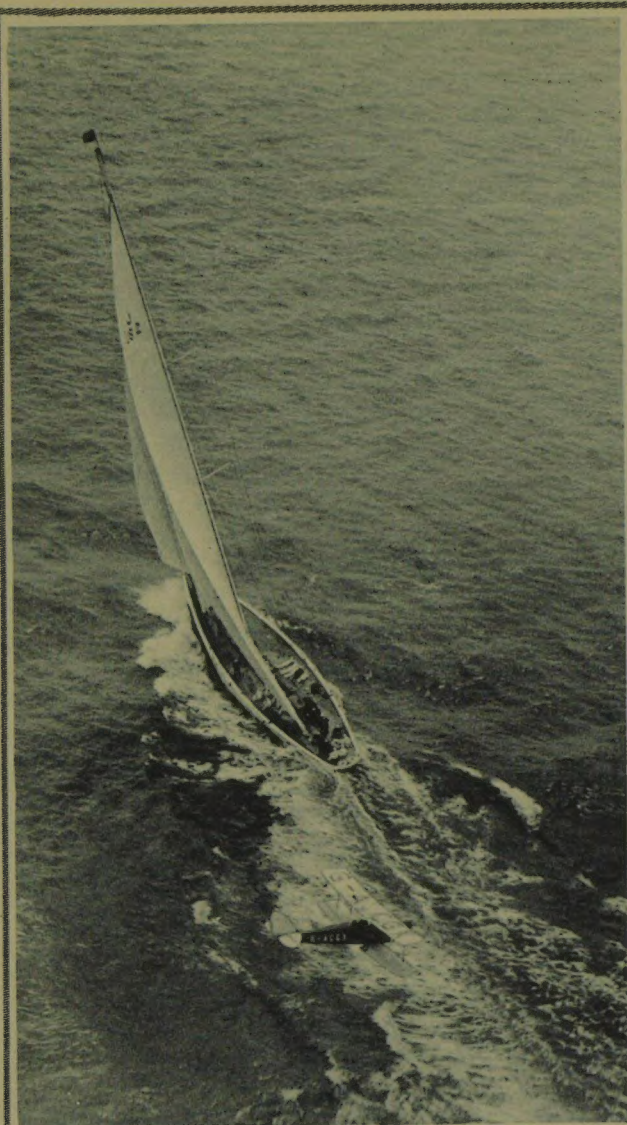
Perhaps he will vaguely suppose that the Communists were the first Cosmopolitans; that nothing can link up nations but the Third or Fourth or Fifth or Sixth International, and the alliance of the Proletarians Of All Lands. But that is only a possibility; for the Communists are still a small minority. But even if he is quite a mild and moderate citizen, of the older parties, you will find he believes that national bigotry

not want them to fade back into the pagan unity of the first century, or the feudal unity of the fourteenth. But if anybody says that they cannot find a unity, it is not irrelevant to say that they did find it, for much more than a thousand years. It is more hopeful to say that international brotherhood was the whole historic background from which we came, than to say that it may or may not appear as an untried Utopia.

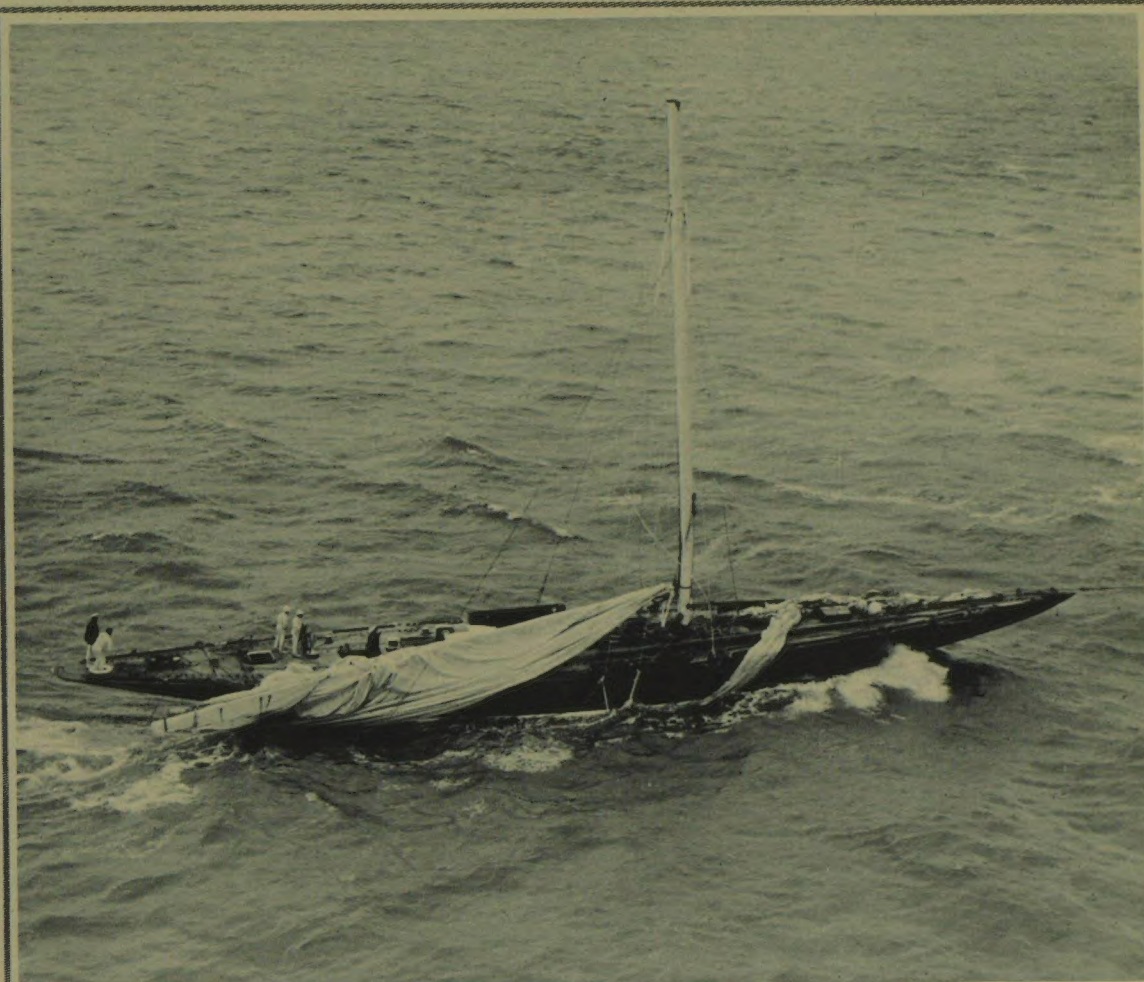
Now, that is a black and white blunder about the outline of history; just as it would be a blunder to say that any prehistoric man was an electrician if he was struck by a thunderbolt. It is completely and colossally the contrary of the fact. Europe is now very national, and some may say very narrow. But certainly it was once much less national and much less narrow. Personally, I rather like nationalism; and I know there are much worse things than narrowness. But I am talking about a historical fact; a plain and primary historical fact; a fact that stands in history exactly as addition and subtraction stand in arithmetic. Nobody who does not know it knows the alphabet of our human history. The fact is, of course, that a narrow nationality has grown steadily and strongly for the last six hundred years; and European nations are much more divided now than they were in the time of the Holy Roman Empire; to say nothing of the Pagan Roman Empire. The French and English who fought each other at Cressy were far more like each other than the French and English who supported each other at Mons. Our nationalities, whether good or bad (and they are good enough for me) did in historical fact emerge into separate existence out of a common cosmopolitan civilisation, dating back from the days of the Cæsars, and still recognised in the days of the mediæval Popes. Now, I am not arguing here about what importance is to be attached to this historical fact; still less about what deductions are to be drawn from it. I only say that the fact is not popularly recognised as a fact; like the fact of electricity. I only say that I should be universally regarded as an idiot if I were quite so ignorant of electricity as most of my countrymen are of history.

I think it rather important to press the point; because it is at this moment a point of peril. Everybody is asking in a distracted fashion whether the great nations can understand each other; and nearly everybody is insisting that it must be an entirely new sort of understanding. Now, it is surely not unimportant to point out that all these great nations formed part of one common and completely united civilisation for about sixteen hundred years. I do

"YANKEE'S" FIRST WIN IN BRITISH WATERS: A DAY MARRED BY A FATAL ACCIDENT ON "ASTRA."



AN AEROPLANE IN "YANKEE'S" WAKE! THE AMERICAN CUTTER AT THE START OF THE RACE AT SOUTHEND, WHICH SHE WON AGAINST THREE BRITISH COMPETITORS.



"ENDEAVOUR" DISMASTED IN THE STRONG WIND AT SOUTHEND: A CLEAN FRACTURE AT THE LOWER CROSS-TREES, INCURRED WHILE SHE WAS GYBING ROUND THE MOUSE LIGHTSHIP—THE BOAT RETURNING UNDER TOW.



"YANKEE" THRASHING CLOSE-HAULED THROUGH A HARD SOUTH-WESTERLY WIND: MR. GERARD B. LAMBERT'S YACHT, THE FIRST BIG AMERICAN YACHT TO RACE IN THIS COUNTRY SINCE "VIGILANT'S" VISIT FORTY YEARS AGO, WINNING THE FIRST RACE IN WHICH SHE COMPETED IN BRITISH WATERS.

The first race in which Mr. Gerard B. Lambert's "Yankee" competed in these waters—at the Royal Thames Yacht Club's regatta at Southend on June 6—was marred by the loss of George Lewis, of Brightlingsea, a member of "Astra's" crew, who was swept or knocked overboard when "Astra" was in difficulties with her spinnaker. Disaster also befell Mr. Sopwith's "Endeavour." She was leading at

the Mouse, but was dismasted, luckily without injury to anyone aboard, when gybing round the lightship from a run to close-hauled. "Endeavour" was towed back by her owner's motor-yacht "Vita." The other starter, "Velsheda," followed "Yankee" home to be second. The conditions were so bolsterous that "Shamrock," which had been newly repaired, did not start; and "Candida" followed her example.

A MURAL PAGEANT OF BEAUTY: PAINTINGS RECAPITULATING

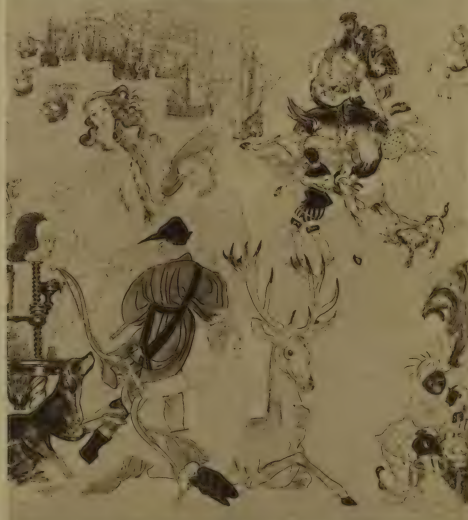


THE FIRST TWO PANELS: QUEEN NEFERTITI, WIFE OF THE PHARAOH AKHENATEN, AT HER TOILET—IN THE ARTIST'S OPINION, THE MOST BEAUTIFUL WOMAN IN HISTORY; WITH TUTANKHAMEN RIDING TO THE CHASE (ABOVE), AND WOMEN ACROBATS (RIGHT).



THE ARTS OF COIFFURE IN ANCIENT CHINA, WITH AN ORIENTAL CARAVAN, BEARING SPICES AND PERFUMES, ABOVE—ON THE RIGHT, A SATYR PRANCING; THE JOYS OF THE SHOWER-BATH IN ARCHAIC GREECE; AND CRETAN LADIES GOSSIPING ON A COUCH.

IN this remarkable painting there are more than a hundred and twenty-five human figures and seventy-five animals. The fourteen panels which compose it can be set up either in a straight line, or in a curve, or in angular formation. In London they are being shown in the shape of a large crescent. The panels are brilliantly coloured, and the whole effect is exceedingly decorative. Moreover, the entire screen has been the subject of intense historical research, for the artist has sought confirmation for each detail, in the figures and in the various accessories, throughout the museums and picture galleries of Pompeii, Rome, Naples, Paris, Berlin, New York, and Boston, as well as in the British Museum. The series opens with Queen Nefertiti, wife of the heretic Pharaoh Akhenaten. Her head is adapted from the beautiful bust in the Staatliche Museum, Berlin; her pose from a caricature on a papyrus in the Turin Museum. The Queen, as she touches up her lips, is studying the effect in a metal mirror believed to be one which Nefertiti used herself. The throne chair on which she sits is derived from a painting on the back panel of Tutankhamen's tomb. Below her is the large ornate perfume vase found in Tutankhamen's tomb, and about it are grouped jars containing cosmetics and a comb derived from an original in the Louvre. The originals of the cat and the falcon's head are bronzes in the British Museum. In front of the chariot which King Tutankhamen drives to the hunt is a herd of cattle. They supplied the milk and marrow and transported the oils used in the royal cosmetics. They too, like the acrobatic girls further to the right, are authenticated in Egyptian art. The scene shifts to ancient China, where the arts of make-up and coiffure were studied with equal care. The original painting on which these scenes are based is attributed to the fourth-century Ku K'ai-chi; while the impressions of a caravan, above, bearing spices, precious oils, perfumes, silks, furs, and jewels from the Far East to the new Hellenic world, come from an old Chinese scroll. The prancing satyr symbolises the Pagan joy in wine, women, and song; and so leads to the scene of Greek life, from an archaic amphora, where women are seen enjoying the delights of the shower-bath. Below them Minoan ladies, exquisite products of a luxurious civilisation, sit gossiping. Helen's shampoo basin and cinquant jar are derived from Greek vases, and in her scene, too, is an accomplished girl acrobat, from an amphora in the British Museum. The ruse by which Cleopatra, as recorded in Weigall's "Life and Times of Antony and Cleopatra," gained her audience with Caesar is shown next. The Roman hero's head is from the famous bust. The high-piled coiffure of the bathing Roman lady is authentic; as is the design of her heated bath, with its three jars for hot, tepid, and cold water. The pose of Mumtaz Mahal is adapted from a miniature in the Vever collection; and Queen Eleanor's towering head-dress is derived from a sketch in Violet le Duc's "Dictionnaire du Mobilier Français." In the next panel are Botticelli's Venus, Krauss's Venus, and Diane de Poitiers, who was Jean Goujon's inspiration for his "Diana with the Stag." Queen Elizabeth, in gala costume, is intent on her toilet; the Pompadour (her head suggested by a Boucher portrait) is distracted by a Hogarthian negro boy; and, further to the right, the sufferings of beauty recall Edward Francis Burney's caricature, "An Elegant Establishment for Young Ladies." So, finally, to the modern age, with its new emancipation of woman and her new athletic grace.



ITALIAN, GERMAN, AND FRENCH IDEALS OF BEAUTY: SIMONETTA VESPUCCI, WHO INSPIRED BOTTICELLI; KRANACH'S "VENUS"; AND DIANE DE POTIERS; AND (RIGHT) SIR WILLIAM CECIL AND SIR WALTER RALEIGH SHOWING QUEEN ELIZABETH THE ARMADA.

BEAUTY THROUGH THE AGES: A PICTORIAL COMMENTARY BY MRS. CLARA THOMAS IN A SERIES

Mrs. Clara Fargo Thomas, who is well known in the United States for the mural paintings with which she has decorated several famous buildings, is showing her latest work, "A Pageant of Beauty," in an exhibition which opened at the Dorland Hall,

Regent Street, on June 12. This series of fourteen continuous panels, about seventy feet long and ten and a half feet high, was commissioned by a woman in New York, who was so well pleased with them that she sent them to be exhibited in Europe.

WOMAN'S PURSUIT OF CHARM FROM NEFERTITI TILL TO-DAY.



HELEN OF TROY, BELOW THE SHIPS WHICH HER BEAUTY LAUNCHED, BRAIDS HER HAIR; WHILE, ON THE RIGHT, CLEOPATRA GAINS HER AUDIENCE WITH CAESAR BY ROLLING HERSELF IN A MAT; AND A ROMAN LADY TAKES HER BATH.



MUMTAZ MAHAL, FOR WHOM SHAH JEHAN BUILT THE TAJ MAHAL, AMONG HER ATTENDANTS; WITH MARGO POLO SITTING OUT ON FOOT; THE COUQUADE KING, LOUIS VII., AND HIS QUEEN ELEANOR OF AQUITAINE; AND GLIMPSES OF AN EASTERN SERAGLIO.



THE MARQUISE DE POMPADOUR HAS HER HAIR CURLED, WHILE ENTERTAINERS DISTRACT HER AND VOLTAIRE SITS SARDONIC; NAPOLEON TAKES LEAVE OF JOSEPHINE; LADY HAMILTON GAZES IN THE MIRROR; AND BEAUTY SUFFERS A LA E. F. BURNAY.



BEAUTY IN THE MODERN AGE (BELOW MARY ANDERSON IN THE VICTORIA AND A MRS. HUMPHRY WARD HEROINE RIDING SIDE-SADDLE); WOMAN'S FREEDOM OF TO-DAY EXPRESSED IN SPORTS AND OUTDOOR EXERCISE OF EVERY KIND.

OF FOURTEEN CONTINUOUS PANELS PAINTED IN

TEMPERA ON HOLLY-WOOD VENEER. The panels are painted in tempera on holly-wood veneer. They introduce historical characters of many periods, most of them women for whose beauty Mrs. Thomas has special admiration. The artist is said to choose Nefertiti, Akhenaten's Queen, as the

TEMPERA ON HOLLY-WOOD VENEER.

most beautiful woman in history; and puts the elegant ladies of second-century China, with their haunting beauty, next on her list; followed by Mumtaz Mahal, Eleanor of Aquitaine, Simonetta Vespucci, and Nelson's Lady Hamilton.

"A GENTLEMAN, RATHER THE WORSE FOR WEAR."

BEING AN APPRECIATION OF
"ISRAFEL": By HERVEY ALLEN.*

(PUBLISHED BY VICTOR GOLLANCZ.)

THE world loves frailty in its poets, and especially it loves to "turn down an empty glass" upon the graves of literary men. A Villon or an Omar remains for ever romantic, whereas the respectability of a Tennyson or a Browning seriously militates against their literary reputations. Perhaps it is his chequered life, his disastrous weaknesses, and his tragic end which have, in no small measure, preserved the memory of Edgar Allan Poe. As Mr. Allen writes: "The legend of the man is enormous. One of the few American literary names that cannot be mentioned without awakening interest, anywhere in the United States, is that of Edgar Allan Poe. He is one of the few of our poets who enjoy the perquisites of completely general fame. . . . Though we find it impossible to love, and even difficult to admire, we cannot help being intensely interested. The bare material of the man's biography is fascinating."

Mr. Allen's biographical material is much more than "bare." He claims, with justice, to "tell the complete story of the man" for the first time. His exhaustive study of Poe was written before "Anthony Adverse" made its enormous success. The work was, however, in two volumes, and was published in a limited edition at a price which put it beyond the reach of most readers. The present one-volume edition runs to more than 700 pages, but is sure of winning favour among the considerable public which nowadays likes long books, and especially long biographies. Mr. Allen has, we think, said all that there is to be said about Poe, and has thrown light on many dark places by the investigation of entirely new sources, which have been searched and interpreted indefatigably. But this monumental volume is far more than a chronicle of one remarkable figure in American letters. With that distinguished combination of historical material and of imagination which Mr. Allen has displayed in his fiction, he has been at pains to reconstruct for us the America of Poe's day. "Poe had been born [in 1809] into the easy-going, sedate, and in many ways self-sufficient world of the early Republic; its conventions were those of a primarily agricultural society. Its methods and means of life had culminated in attitudes which were the result of generations of experience, and its taste was reflected in the semi-classical costume, architecture, and furniture of the day. That, in short, was its objective comment upon life. . . . Across this quiet picture the hand of 'progress' suddenly moved an erasive sponge dipped in a solvent of the new ideas and forces released by mechanical science, and the drab wash of a frontier democracy without tradition." "There were a great many ideas in the air—a great many things were happening—but in America, at least, nothing had yet solidified politically, socially, or intellectually. Literature, as a consequence, was equally chaotic." Not the least valuable of Mr. Allen's pages are those in which he brings before our eyes, with much patience and verisimilitude, this transitional society in which Edgar Allan Poe lived and suffered.

Many of the circumstances of Poe's tortured life are "romantic" almost to the point of melodrama, and for that reason there have been many misunderstandings of him. For example, it is popularly supposed that he is to be numbered among the geniuses who have died, heart-broken, of neglect and discouragement. This is far from the truth. Poe did not lack success or reputation. Thrice he edited important magazines, at a time when magazines had much vogue and influence. In 1845 he was even, for a short time, proprietor of a New York newspaper. As early as 1836 he had established a reputation as the foremost literary critic of his country. With the publication of "The Raven" in 1845, "he found himself instantly famous, the object of curiosity, and the strange, romantic,

diabolic and tragic figure that he has ever since remained." It was of little advantage to him that he became one of the exhibits of the coterie of pseudo-intellectuals known as the *littérati*, but he certainly did not lack flattery among the tuft-hunters. Nor was he without true friends, who constantly came to his rescue at times of crisis. It was, in one sense, an extraordinary piece of luck that he, the orphan of a destitute strolling player, should have been taken into a prosperous home and given what was undoubtedly, in the conventional sense, "a good start in life." Throughout his life he aroused the protective instinct of women—never more, indeed, than in the last few years of his life, when he was going fast downhill to an end which could be prophesied with certainty. Among all those who sheltered and comforted him, none stands out more nobly, by her simple and inexhaustible devotion, than his aunt and mother-in-law, Maria Clemm ("Muddie"). As for the unfortunate child, his cousin, Virginia Clemm (Eleonora),

friend and colleague, Rufus Griswold (who certainly committed abominations of spitefulness after the poet's death). To accept this explanation of the tragedy is to fall into that very form of diseased persecution-mania which was growing upon Poe all his life. There were certain perfectly concrete causes for his perpetual struggle against adversity. As Mr. Allen points out, the conditions of publishing, journalism, and of the whole business of writing were, in his day, such that it was practically impossible for any man of genius to live by his pen alone. But the true cause of Edgar Allan Poe's afflictions lay far deeper than this. It was a matter of temperament, and perhaps also of physical health. He was one of those unhappy mortals who are quite unfitted for that adjustment of rights and duties, responsibilities and privileges, which make up normal life. "All the realities of life lay, for Poe, in the realm of the imagination." From the time when, by estrangement from his foster-father, he was thrown upon his own resources, he was "stretched between two drums of a rack that kept turning slowly, torturing him until they pulled him apart." How soon he came to rely on stimulants it is difficult to say, but it is clear that they rapidly undermined him, and Mr. Allen does not shrink from the verdict that in the last few years of his life, Poe was definitely a dipsomaniac. (The evidence concerning his addiction to opium still remains obscure, but Mr. Allen feels little doubt that Poe had formed the habit.) Unfortunately, alcohol had the worst possible effect upon him. It devastated him physically, inflaming his brain and placing a fearful strain upon his failing heart; and mentally, it transformed a kindly and courteous man into one who was intolerant and intolerable to others. Unquestionably, his "failing" made him many enemies. Nor was he, even at his best, unprovocative. He was far above most of his contemporaries in knowledge, fundamental culture, and power of mind; and, like many another unbalanced and unfortunate person, he suffered from an "inferiority complex over-compensated," which took the form of scornful, and often merciless, criticisms of amateurs in letters. Amateurs are generally very vain and sensitive persons, and it is little wonder that much rancour followed the Olympian critic to and beyond the grave.

On October 3, 1849, a few days after he had become affianced to the woman who had been the sweetheart of his childhood, "a gentleman, rather the worse for wear, who goes under the cognomen of Edgar A. Poe, and who appears in great distress," was picked up from a gutter in Baltimore. After lingering for a few days in delirium, he died, alone in a public hospital, murmuring, "Lord help my poor soul." No heart with a spark of pity would do other than echo that prayer. He was, to use the title of one of his own stories, "The Man who was Used Up." "Why," asks Mr. Allen, "does he continue to remain? There has been a great deal of effort to explain him away on moralistic, psychological, medical, and critical grounds. The shelf grows larger every year, yet publishers continue to find a lucrative sale in his collected works, and the price of his rare first editions mounts astonishingly. All this is indicative of the fact that there continues to be found in Poe a permanency of

values. These values lie in the realm of the imagination. Poe was able to create there something new and something unique. It is a world never heard of before, peopled with characters who breathe only in its atmosphere, beings moved by motives and passions wholly sufficient for the sphere to which they have been called, hitherto unheard of and unsuspected, but dying like spiritual fish when they are removed, even for a brief examination, from the water of dreams into the air of reality."

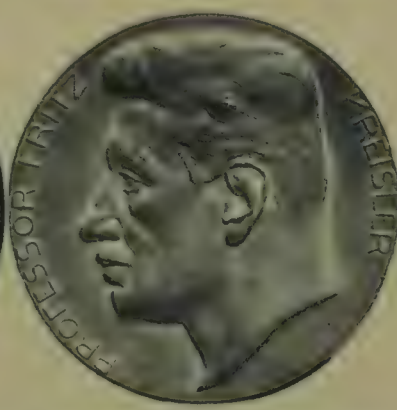
May we venture to add that Poe "continues to remain" because he is the greatest prose stylist whom America has produced? And will it be unkind to suggest further that that is an aspect of Poe which Mr. Allen might, with advantage to his own writing, have studied more closely?—C. K. A.



BY A MODERN COUNTERPART OF BENVENUTO CELLINI: THE DIONYSOS CUP, A MASTERLY EXAMPLE OF ENGRAVING IN ROCK-CRYSTAL, BY ARTUR LOEWENTHAL, THE FAMOUS VIENNESE ARTIST, WHO RECENTLY EXHIBITED IN LONDON.



THE AUSTRIAN MINISTER, BARON FRANKENSTEIN: A PORTRAIT MEDALLION IN ROCK-CRYSTAL, BY ARTUR LOEWENTHAL.



FRITZ KREISLER, THE CELEBRATED VIOLINIST: A BRONZE PORTRAIT MEDALLION BY ARTUR LOEWENTHAL.



PROFESSOR EINSTEIN: A SILVER-MOUNTED PORTRAIT MEDALLION IN ROCK-CRYSTAL, BY ARTUR LOEWENTHAL.

Professor Artur Loewenthal, whose recent exhibition at the Beaux Arts Gallery was opened by the Austrian Minister, Baron Frankenstein, is a master of *klein-plastik*, comprising the arts of the medallist, carver, and engraver in hard stones. His work, it has been said, has not been surpassed since the days of Benvenuto Cellini. In a foreword to the exhibition catalogue, Sir George Hill, Director of the British Museum, said of his engraving in rock-crystal that "he need not fear comparison with the most famous masters of the Renaissance"; adding that he is "not one of those who think that in order to attain 'self-expression' it is essential to avoid fidelity of representation. Portraiture, accordingly, is one of his strongest points." Professor Loewenthal first studied in Vienna, his native city, and later travelled in Italy, France, Egypt, and Greece. Since the war he has had the unique honour of being invited to exhibit in the Cabinet des Médailles of the French Bibliothèque Nationale.

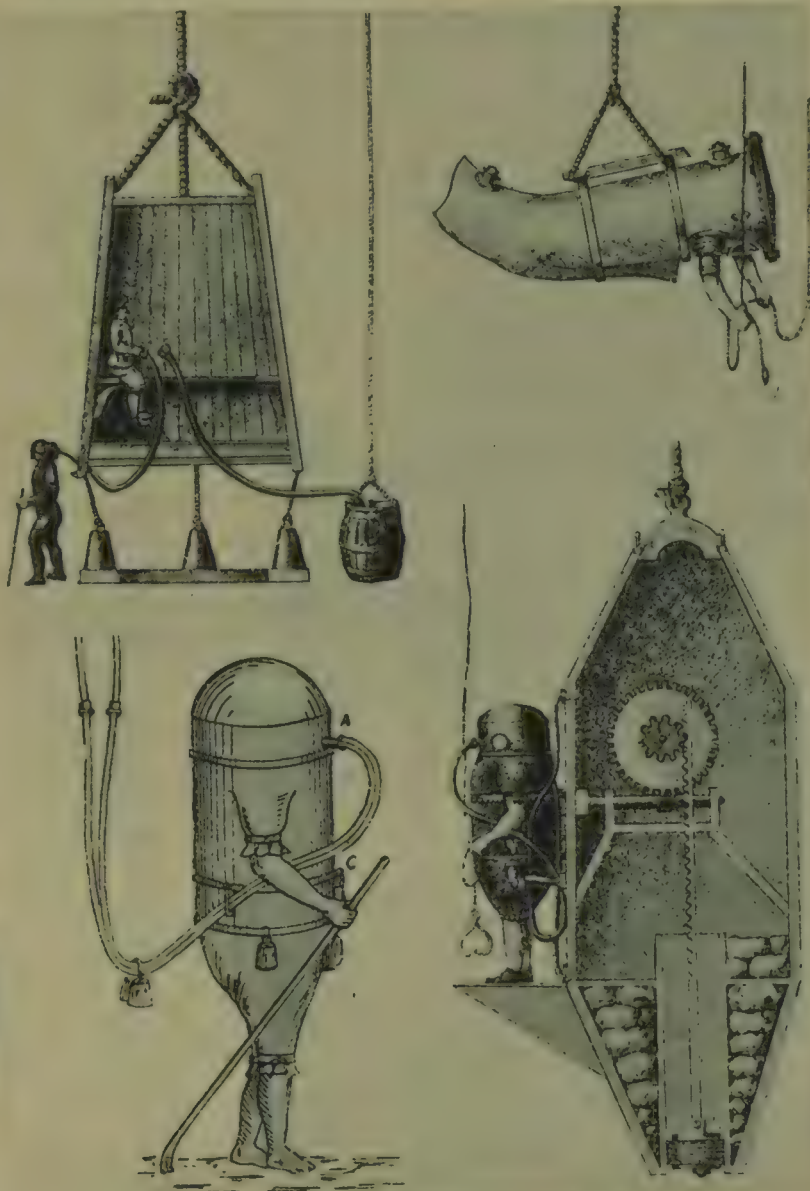
whom he married at the age of thirteen, history mercifully spares us any certain record of her miseries. She is one of the most pathetic, as well as one of the most shadowy, figures in literary history.

Why could poor Poe, with reputation, with acknowledged talents, and (when in command of himself) with great personal attractions of mind and manner—why could so distinguished a figure never prosper at anything which he undertook? Why did he never succeed in making himself the arbiter of American letters which, all his life, he dreamed of being? Some biographers (though not the most weighty) have laid the blame entirely on his contemporaries. Poe has been represented as the victim of a vast conspiracy of jealousy, unscrupulousness, and sheer malice, particularly embodied in the person of his former

* "Israfel." The Life and Times of Edgar Allan Poe. By Hervey Allen. With ninety-five illustrations. (Victor Gollancz, Ltd.; 18s. net.)



FROM BLADDER TO BATHYSPHERE:
THE EVOLUTION OF DIVING EQUIPMENT.



(TOP LEFT) A DIVING BELL DEVISED BY HALLEY IN THE EIGHTEENTH CENTURY;
(TOP RIGHT) AN EIGHTEENTH-CENTURY APPARATUS DEVISED BY JOHN LETHBRIDGE
AND (BELOW) EARLY NINETEENTH-CENTURY DIVING SUITS.

In our issue of June 1 we reviewed Dr. William Beebe's exceedingly interesting new book, "Half Mile Down." Here we return to the subject with illustrations of the evolution of diving apparatus—a subject dealt with in the first part of Dr. Beebe's book. Concerning the devices shown above, he writes: "This unquestionably successful diving bell [top left] was devised by Halley, the physicist and astronomer, early in the eighteenth century. Air was sent from the surface by an alternating succession of barrels, each of which in turn was connected with the bell by a leathern hose. In addition, a single diver could work out on the open sea bottom by wearing the leather helmet, which was tethered to the bell by a second air hose. The bell itself held five people and was used to a depth of fifty or sixty feet. In the eighteenth century, John Lethbridge said that he used this papoose-like affair [top right] with great success. He declares that he often worked in sixty feet of water, coming frequently to the surface for a fresh supply of air. This was introduced by a pair of bellows through a stop-cock." Below these are shown early nineteenth century-diving suits, invented by Kleingert.

EARLY DIVING DEVICES: AN AIR-FILLED BLADDER CARRIED UNDER WATER BY A PEARL DIVER (LEFT); AND A DESIGN FOR A LEATHER DIVING HELMET.

The problem of devising apparatus whereby a man may dive deep and stay long under water is one that has taxed human ingenuity almost throughout historic times. Early experimenters concentrated on bladders and helmets. On the left is an illustration from a French edition of Vegetius's "De Re Militari," which appeared in 1532. It is the artist's conception of a primitive pearl diver. On the right is one of the first printed designs for a diving helmet—from a wood-engraving in a 1553 edition of Vegetius's treatise. The helmet was to be made of leather, with a long air tube leading to the surface and fastened to a bladder float.



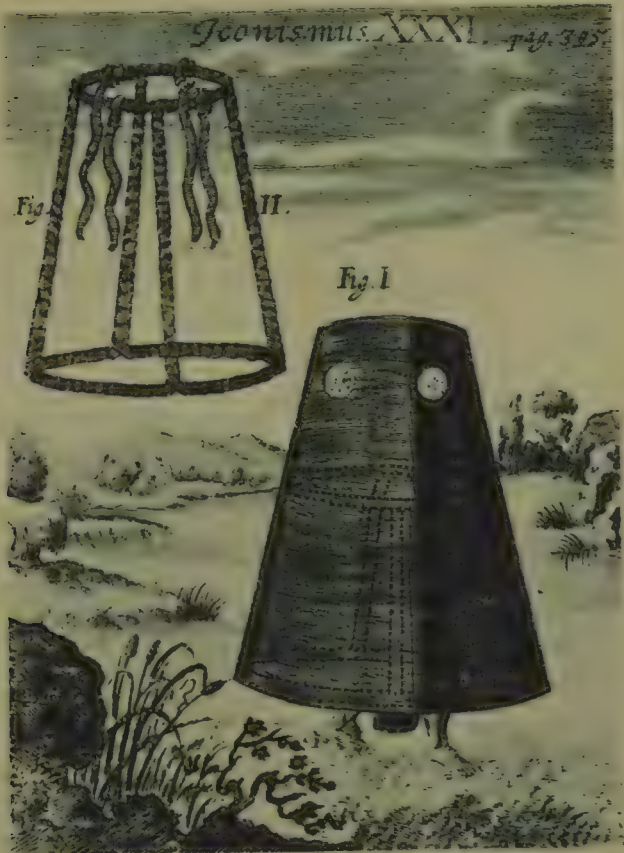
THE PROTOTYPE OF THE MODERN DIVING SUIT: A SEVENTEENTH-CENTURY INVENTION.

This apparatus, impractical though it obviously was, contained the germ of the idea upon which modern diving suits are based—the removal of the confined air and substitution of fresh. Borelli designed it in the seventeenth century.



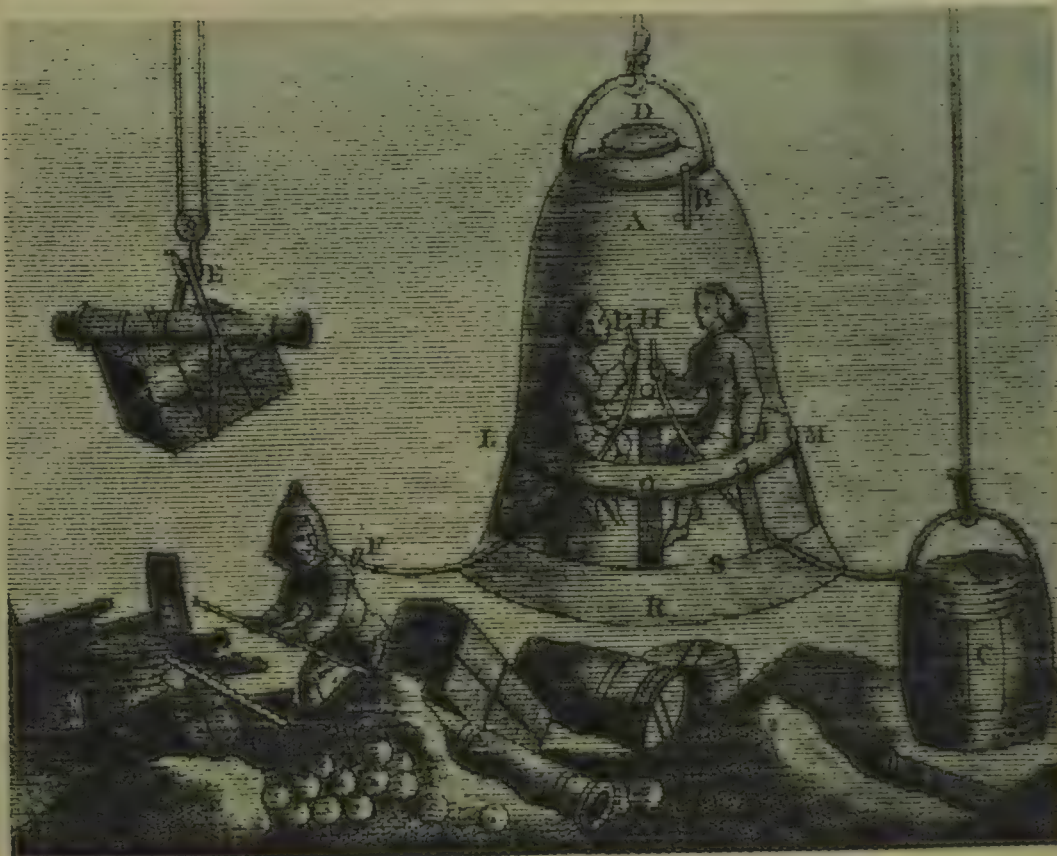
THE FURTHEST ADVANCE YET MADE IN DIVING:
DR. WILLIAM BEEBE'S BATHYSPHERE.

Dr. William Beebe, by descending in his two-ton steel bathysphere to a depth of 3000 feet below sea-level (ten times the depth a diver can safely penetrate), has opened up a new world to science. At the lowest point of its deepest dive, 3028 feet, the bathysphere was withstanding a pressure of no less than 7016 tons. Here is shown the beginning of a descent off Bermuda in 1934.



ONE OF THE FIRST REAL DIVING HELMETS: A BELL-LIKE CONTRIVANCE OF LEATHER AND METAL—FROM A SEVENTEENTH-CENTURY ILLUSTRATION.

In "Half Mile Down," Dr. Beebe writes of this device (which was illustrated in Gaspard Schott's "Technica Curiosa sive Mirabilia Artis" of 1664): "It seems actually to have worked. It was composed of leather, like a huge inverted four-sided pail. . . . The prospective diver walked from shore out into deep water as if he were in the open air."



AN EIGHTEENTH-CENTURY PRINT SHOWING THE SALVAGING OF A WARSHIP: DIVERS USING AN IMPROVED FORM OF HALLEY'S BELL, WHICH IS SHOWN IN OUR UPPER RIGHT-HAND ILLUSTRATION.

Reproductions by Courtesy of John Lane, The Bodley Head, Publishers of "Half Mile Down."



1. A SURVIVAL OF THE DAYS, BEFORE ALEXANDER, WHEN MACEDONIAN WOMEN FOUGHT ALONGSIDE MEN IN WAR: A MODERN AMAZONIAN COSTUME FROM GIDA, IN MACEDONIA, WITH A CRESTED HELMET AND SILVER EMBROIDERY.

"FOR most visitors from the West," writes Professor Jacopi, "the classical Greece of artists and poets, gods and heroes, is dead, and only a pale shadow of the past emerges from its ruins and a few museum marbles. But for those who know how to look more deeply, the classical and Byzantine tradition still survives in modern Greece, only to be described by sojourning among her people and sharing their life. It is the humble islanders of the Archipelago, the proud mountaineers of Epirus, the shepherds of Crete, the peasants of

(Continued above.)

ANCIENT GREEK AND BYZANTINE DECORATIVE ART THE ARTISTIC HERITAGE OF HELLAS AS IT SURVIVES TO-DAY



2. DETAIL OF THE ATTIC COSTUME SHOWN IN NO. 5, BUT NOT THERE VISIBLE: A GOLD AND SILVER FILIGREE TASSEL WORN AT THE BACK OF THE HOOD.



3. PERHAPS A REMINISCENCE OF HERACLES: CLUB-SHAPED PENDANTS OF GOLD EAR-RINGS OF CLASSICAL TYPE (SEEN ALSO IN NO. 12) WORN WITH THE CORFU COSTUME.

Macedonia, who are the custodians of the Greek heritage of art and poetry. Treasures pass from generation to generation, jealously preserved by the women, and proudly exhibited only on solemn occasions, such as births, marriages, deaths, and anniversaries. The costume of Greek women, in its thousand varieties, resplendent with colour, grace, majesty, and elegance, embodies the traditions of artificers dating back thousands of years. Alongside the pure and severe classical form we observe therein the magnificent pomp of Asiatic and Byzantine styles, the luxuriant softness of Venetian fabrics, the complex corruption

(Continued above.)



6. DETAIL OF THE EMBROIDERED BELT IN THE COSTUME FROM CORFU (NO. 12): A SECTION WITH THE BYZANTINE TWO-HEADED EAGLE (SEEN ALSO IN NO. 4) AT EACH END.



9. THE MASSIVE JEWEL-ENCRUSTED DIADEM WORN WITH THE ATTIC COSTUME (NO. 5): "A MASTERPIECE OF TORQUETS," IN THE BYZANTINE TRADITION, BUT WITH A SERIES OF TURKISH COINS AS A FRINGE.



10. A BELT CLASP OF THE NEO-HELLENIC COSTUME WORN IN MANY DISTRICTS OF GREECE: A FINE EXAMPLE OF MODERN METAL-WORK BASED ON THE ANCIENT GREEK TRADITION, ADORNING THE PICTURESQUE DRESSES OF GREEK WOMEN AT THE PRESENT TIME.

PHOTOGRAPHS AND DESCRIPTION BY PROFESSOR GIULIO JACOPI, OF THE

STILL PRESERVED IN TRADITIONAL FEMINE ATTIRE: IN HOARDED FAMILY TREASURES OF JEWELLERY AND EMBROIDERY.

of Oriental goldsmiths' work and enamel, the subtle gold and silk embroidery of Phrygia, and the more geometrical and precise art of the earliest Ionic tradition, as represented on the archaic vases with black figures. Greek feminine costume varies from region to region, from island to island, often from district to district. Here are illustrated a few of the more typical and richer costumes, designed to show this diversity of origin and conception. Gida in Macedonia has retained a bold Amazonian costume (No. 1), ornamented with silver embroidery, surmounted by a hood resembling a crested helmet, whose origin is attributed to the tradition that Macedonian women fought



4. WITH AN ELABORATE DESIGN INCORPORATING THE BYZANTINE TWO-HEADED EAGLE, BETWEEN TWO PEACOCKS: SUITABLE DECORATIVE EMBROIDERY ON THE BACK OF THE CORFU COSTUME (NO. 12).



7. EMBROIDERY FROM THE GREEK ISLAND CONTAINING THE GRAVE OF RUPERT BROOKE, THE ENGLISH POET WHO DIED ON ACTIVE SERVICE DURING THE WAR: A BIRD AND ANIMAL DESIGN BORDERING THE CLOAK OF THE SKYROS COSTUME (NO. 6).



11. AN EXQUISITE NECKLACE, OR BREAST ORNAMENT, WORN WITH THE ATTIC COSTUME (NO. 5): A CLUSTER OF JEWEL-STUDDED PLAQUES HUNG FROM TRIANGULAR PLATES BEARING THE BYZANTINE EAGLE.

and delicate white vells form a head-dress at once queenly and priestess-like. The rocky island of Skyros, where the boy Achilles dwelt among maidens, is particularly tenacious of tradition. The women's dress, with (No. 8) its purple cloak, embroidered with lace and gold, and tunic decorated with bird designs (No. 7), is among the most exquisite products of female industry without the slightest mechanical aid. Every operation is done at home—spinning, preparation of the colours, weaving, and embroidering, exactly as in Homeric times. Skyros is the only island where the art of embroidery is still in full blossom. Daughters of the island that saw Nautilia's merry games, delightful Corfu, look more rustic by the variety of hue in their garments (Nos. 12 and 4). The head-dress represents eleventh-century Byzantine forms. The velvet bodies, with its gold ornaments bearing the two-headed eagle (No. 6), is of a cut common in Greece. Its origin can be traced back to Minoan Crete. Corfu likewise has the typical gold ornaments, with club-shaped ear-pendants (No. 3), perhaps a Doric reminiscence of the Heracleian myth."



5. A MODERN RIVAL TO BYRON'S "MAID OF ATHENS": THE MOST SUMPTUOUS TYPE OF GREEK TRADITIONAL COSTUME—A DRESS FROM ATTICA, WITH HEAVY GOLD EMBROIDERY ON SILK AND THE BREAST COVERED WITH JEWEL-ENCRUSTED NECKLACES LIKE A BYZANTINE ICON.

in war alongside men, before the days of Alexander. Attica, once the centre of Greek artistic and intellectual life, is worthily represented (No. 5). The skirt and sleeves covered with silk and gold lace are fantastically sumptuous. Very fine gold ornaments adorn the two bodies and the belt, while the wearer's breast is almost hidden beneath a profusion of jewel-studded ornaments (No. 11). A masterpiece of torquets is the rich fringe-work of the fez, whose purple tassel (No. 2) hangs from filigree strings of gold and silver. Massive diadems (No. 9)

(Continued below.)



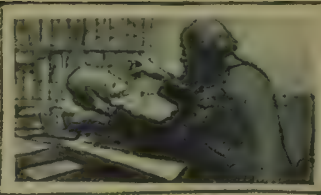
12. A MODERN NAUTILIA: A CORFU COSTUME FROM THAT HOMERIC ISLAND, WITH BODICE OF MINOAN ORIGIN, HEAD-DRESS OF 11TH-CENTURY BYZANTINE TYPE, AND GOLD EAR-PENDANTS (NO. 3) RECALLING THE CLUB OF HERACLES.



8. FROM THE LEGEND-HAUNTED ISLE WHERE THE HERO ACHILLES WAS NURTURED IN YOUTH AS A GIRL—NOW THE HOME OF THE FINEST GREEK EMBROIDERY: A SKYROS COSTUME RICH WITH GOLD AND SILVER WORK.



THE WORLD OF SCIENCE.



THE GARDEN-SNAIL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHEN I say that there are no snails in my garden, it is not to be imagined that I consider myself aggrieved on this account, for in no garden that I know of are snails welcome. But I may go further, and say that there are no snails in the whole of Longcross, the hamlet where I live. I am assured of this by the enquiries I have made of gardeners in the neighbourhood. All tell me they have never seen one. Yet, when earlier this year I was visiting a friend's garden in Chertsey, no further than four miles away, and I asked whether they ever found snails there, the reply was, yes, lots of them. And promptly my hostess set about to find me some; for, being still winter-time, they were hibernating. Presently three or four were found under a brick.

This absence in Longcross of one of the commonest of the gardener's enemies is puzzling. Is it due to something in the soil they do not like? It is certainly not due to a lack of suitable food. What is still more strange is that, so far as I have been able to discover, not one of the twenty-five species of the genus *Helix*, to which our garden-snail belongs, seems to be found in my neighbourhood. Slugs are rare here. In the last two and a-half years, since I settled down here I have seen but two, and these were the large black slugs (*Arion*). But yesterday I saw the slimy track

I can find no comments as to whether these transpositions have been followed by any variations in colour or size. These might well have come about owing to the inevitable differences in its food. Differences in more deeply seated characters, such as the number of the teeth, are hardly likely to have come about. These, in normal specimens of our garden-snail, number about 15,000. Some day I propose to say something more of these teeth, and those of other Mollusca, for they present some features of remarkable interest.

The snail which I found in the garden at Chertsey was, as I say, hibernating—an excellent way in which to pass the dull, cold days of winter. At the end of autumn it seeks out some cranny, and then, fastening down the mouth of the shell, it drops off to sleep. Here, in a state of suspended animation, it awaits the coming

of spring. But it is a sociable creature, and

many will often be found in the same nook, often attached to their neighbours' shells. But before the sleep begins, each closes the aperture of the shell by means of a delicate film of mucus, which dries on exposure to the air. What this dried film, or "epiphragm," is like may be seen in the accompanying photograph (Fig. 1). It has purposely been broken here to make it the more easily apparent. If the weather is exceptionally severe, the body is drawn still further into the chamber, and a second film behind the first is made, leaving a space between. As many as three may thus be formed. In its cousin, the large "Roman snail" or "apple snail" (*Helix pomatia*), the mucus is highly charged with lime salts (Fig. 2) to form a solid disc. Why, since both species, in some places, may be found living together, should there be such a conspicuously marked difference in the character of

fastened down on to a tablet at the British Museum for exhibition. Four years later discoloration around the shell brought to light the fact that the owner of the shell was still in occupation. It lived, indeed, for six years longer. How long it had been



2. THE EPIPHRAGM OF THE ROMAN OR APPLE-SNAIL: THE LARGE EDIBLE SPECIES IN WHICH THE MUCUS IS HIGHLY CHARGED WITH LIME SALTS, AND FORMS, IN DRYING, A THICK STONY DISC.



1. A HIBERNATING GARDEN SNAIL (*HELIX ASPERSA*), SHOWING THE EPIPHRAGM, OR THIN SHEET OF DRIED MUCUS STRETCHED ACROSS THE APERTURE. The mucus is exuded from the foot of the snail as soon as it is safely settled in its winter retreat. Air is then expelled from the lung chamber, and this separates the mucus from the foot, which dries at once, leaving a space between the film thus formed and the body. The moisture of the body being thus conserved, a state of torpor can be maintained lasting several months.

of a slug, evidently a small one, on the cemented entrance to the garage. Slugs, however, may escape detection for a long while, since some species burrow under the ground and emerge only at night. They cannot, however, be numerous, or they would betray themselves by the glistening track they leave behind them. In many parts of the country the beautiful banded snail, *Helix nemoralis*, so strangely variable in its coloration, is common in the hedgerows. But I have not yet found it in Longcross, nor can I find that others have been more successful. Nor have I, so far, found any species of snail on the great and glorious Chobham Common, no more than a stone's-throw from my house. I propose to make a careful hunt for them during the summer.

This absence of the garden-snail in Longcross is the more mysterious since one of my books assures me that there are some species of snails which seem capable of flourishing in almost any part of the world and under the most varied conditions. Now *Helix aspersa* is one of these, for it has been established, either by art or accident, in Nova Scotia, South Carolina, California, Mexico, Cuba, Haiti, Brazil, Cape Town, the Azores, Loyalty Islands, and Australia! Into these widely sundered areas it seems either to have been introduced deliberately or to have gained entrance as "stowaways" with imported garden produce. What is its natural geographical range I cannot at the moment discover. But between English gardens, Brazil, and the West Indies and Cape Town there must be vastly greater differences in climate and vegetation than can possibly exist between Longcross and Chertsey, four miles away. What is the crucial point in those differences?

the epiphragm?

Prolonged heat, especially dry heat, drives snails to sleep as surely as winter's cold. In other words, they "aestivate." Those who would collect snails, then, say on the Mediterranean coast, or in other parts of the world where a prolonged state of drought obtains, must carefully time their visit. For in the dry season all will be buried in the ground or crannies. When the rains come they swarm everywhere. Fresh-water species, when ponds dry up, dig down into the mud. In central Australia, where no rain may fall for long months, the bed of the stream becomes as hard as a pavement. But no sooner do the rains come than snails emerge in hordes. Indeed, the power of resisting desiccation among the snails is astonishing. There is a record of an apparently empty shell of a desert snail from Egypt being

"asleep," at the time it was fastened down to make a Museum specimen, is unknown.

Let me return for a moment to the Roman snail. This is the species so commonly eaten in France and other countries, and it is supposed to have been introduced to English soil by the Romans, who held it in high esteem for this purpose, though this is by no means the only species of land snail that men find something more than merely palatable. The shells of the beautiful yellow-banded snail (*H. nemoralis*) have been found in prehistoric kitchen-middens, and formerly "snail feasts" were annual events in the North of England.

I have heard of a lady who put her money on a horse because "it had such a nice kind face"! The face of a snail affords no indication of its inner emotions! But at least one Roman snail has earned fame from a kindly deed; for Darwin cites a case where one made its way from an ill-stocked garden over the wall to one where much better fare was to be had. Having feasted, it returned and fetched a weakly companion, piloting it to the land of plenty. Later both returned to their usual hiding-place! This "homing" instinct is also strongly developed in our garden-snail, which returns nightly from its forays.

Finally, I must make mention of another curious structure found in land, fresh-water, and salt-water species. This is a horny, or often shelly, plate carried on the upper surface of the foot, and known as the "operculum." Since it closes the shell when the animal withdraws itself into its house, it is sometimes confused with the "epiphragm." The two have nothing in common; for the operculum is a permanent structure, and often present only in the embryonic stages. In the whelk and the periwinkle it is merely a flat, horny disc, but in many cases, as in the genus *Turbo*, it forms a massive, stony plug, differing in its structure from that of the shell. In *Pomaulax undosus* of the Indian Ocean (Fig. 3) one of the "Top-shells," it is nearly an inch in thickness. Moreover, in these massive opercula the upper surface is often curiously sculptured. This sculpturing is so varied, and often so strange, that I propose to describe them, and illustrate them by photographs, in the not distant future.



3. THE UNDERSIDE OF THE "OPERCULUM" OF A LARGE SPECIES OF MARINE SNAIL (*POMAULEX UNDOSUS*): A PERMANENT STRUCTURE SOMETIMES CONFUSED WITH THE EPIPHRAGM.

THE GRIFFON VULTURE : THE FIRST CLOSE-UP PHOTOGRAPHS OF IT YET MADE.



A GRIFFON VULTURE CASTING A SUSPICIOUS GLANCE AT THE CAMERA LENS BEFORE SETTLING DOWN TO INCUBATE: THE GREAT SIZE OF THE BIRD INDICATED BY ITS EGG, WHICH IS FIVE INCHES LONG.



THE FEMALE GRIFFON VULTURE INCUBATING: A PHOTOGRAPH SHOWING THE VERY SHORT TAIL, WHICH GIVES THE BIRD A CHARACTERISTIC APPEARANCE IN FLIGHT, AND INDICATING THE SIZE OF THE WINGS IN RELATION TO THE LENGTH OF THE BODY.



THE FEMALE GRIFFON PHOTOGRAPHED AT CLOSE QUARTERS FROM A "HIDE" IN SOUTHERN SPAIN: A HANDSOME BIRD, WITH A PURE WHITE RUFF ROUND ITS NECK.

EUROPE'S greatest bird has, until recently, received remarkably little attention from naturalists. This bird, the griffon vulture (*gyps fulvus*), measures nine feet from wing-tip to wing-tip, and is fairly well distributed over certain parts of southern Europe. Its range also includes north-eastern Africa, and Asia as far east as India and Turkestan. It frequents open and rocky districts. Last March a party of three Cambridge undergraduates set out in the hope of finding and photographing a nesting colony of these birds somewhere in southern Spain. After a few days of search a colony was located on a steep cliff not far from Gibraltar, and, although a gale blew for the subsequent week, a hide of sorts was built close to one of the nests. As soon as the wind abated, one of the party was left in the hide with a camera focussed on a griffon's solitary white egg, lying in a nest a few feet in front of the hide. The owner of the nest did not seem to mind the proximity of the hide at all, for she soon returned and, after drawing the egg on to her feet with her great hooked bill, settled down to incubate it. These photographs were then obtained—the first close-ups yet made of this bird.

BUILDING A COLOSSAL WHITE ELEPHANT AS A BUDDHIST PRIEST'S FUNERAL PYRE: CREMATION EXTRAORDINARY IN BURMAH.



AN EARLY
STAGE IN THE
CONSTRUCTION
OF A GIGANTIC
FIGURE OF
AN ELEPHANT,
FOR FUNERAL
PURPOSES, IN
RANGOON :
THE HEAD (ON
THE RIGHT)
BUILT
SEPARATELY,
TO BE HOISTED
ON TO THE
BODY LATER.



THE ELEPHANT'S BODY, SURMOUNTED WITH THE FRAME-
WORK OF A HOWDAH AND STANDING ON A PLATFORM,
AMID SCAFFOLDING : (RIGHT BACKGROUND) THE HEAD.



A LATER STAGE IN THE MAKING OF THE GIANT WHITE ELEPHANT :
THE BODY, NOW WHITENED, WITH A CAVITY IN THE NECK FOR
THE ATTACHMENT OF THE HEAD.



THE SLOPING STAIRWAY FOR CONVEYANCE OF THE COFFIN INTO THE HOWDAH
FOR BURNING : A BACK VIEW OF THE ELEPHANT, ITS GIGANTIC SIZE SHOWN
BY COMPARISON WITH THE HUMAN FIGURES.



A STILL LATER STAGE : THE ELEPHANT'S HEAD
FIXED IN POSITION, BUT MINUS THE TRUNK, WITH
TRAPPINGS UNDER THE HOWDAH FRAME-WORK.



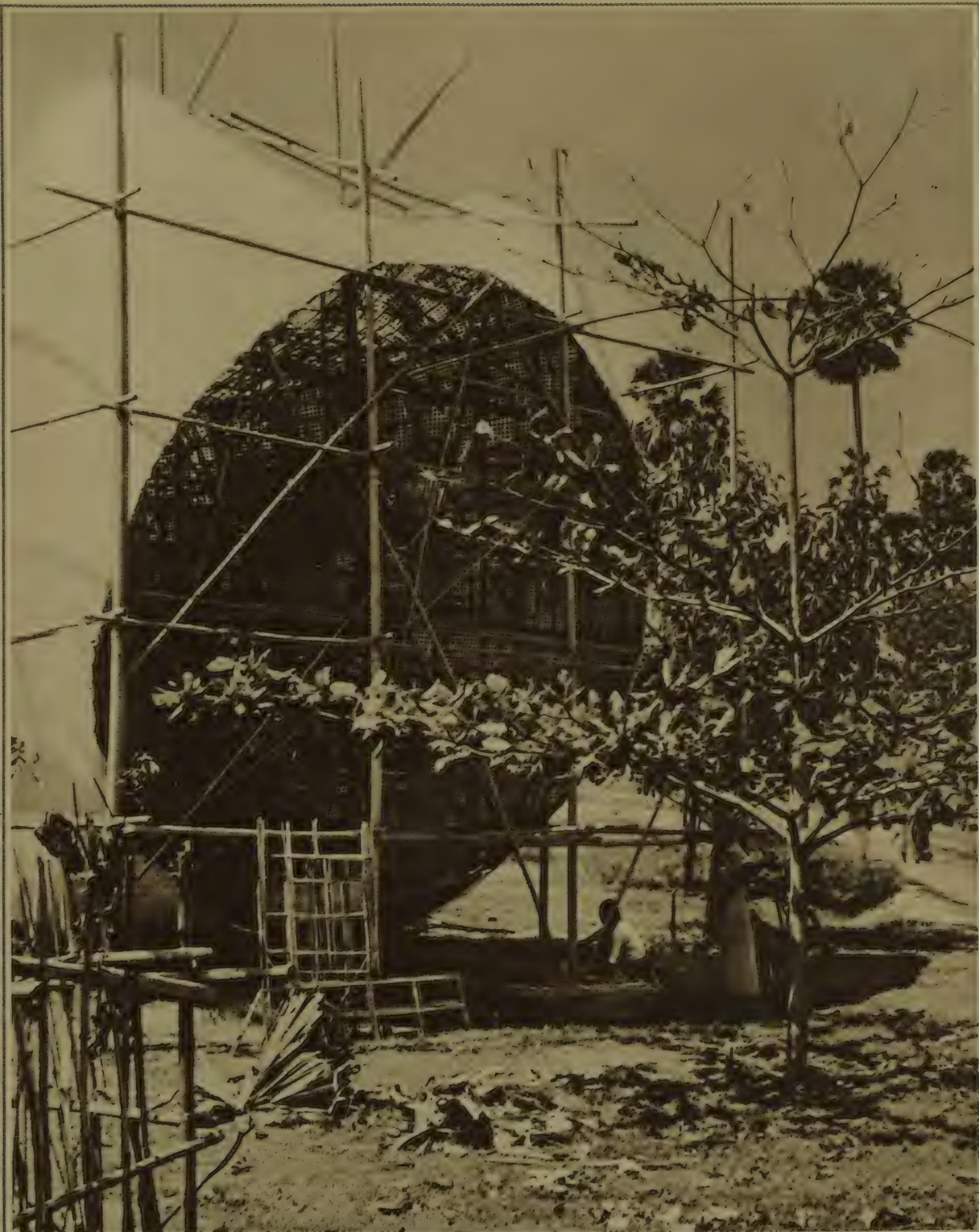
THE WHITE ELEPHANT NOW COMPLETE, WITH THE TRUNK
AND TEMPLE-LIKE HOWDAH : A VIEW SHOWING THE FAMOUS
SHEW DAGON PAGODA (BEYOND TO LEFT).



A SPECTACULAR NIGHT IN RANGOON : THE ELEPHANT
ILLUMINATED BY MEANS OF ELECTRIC LIGHTS
ARRANGED ALL OVER THE GIGANTIC FIGURE.

We have illustrated more than once, in previous numbers, the spectacular scenes at the funerary rites of important personages in Burmah, where enormous and costly animal figures and pagodas are built for the occasion, only to be destroyed eventually by the flames. The above illustrations are of unusual interest as showing progressive stages in the making of one of these colossal structures recently. The correspondent from whom we received the photographs writes: "This funeral pyre for a famous Phoneygi (Buddhist priest), aged seventy, erected outside the I.A.S.C. Barracks in Rangoon, took

the form of a huge dummy White Elephant, and, in size and grandeur, quite equalled the famous Horse of Troy. It is stated to have cost approximately Rs.1500. Forty men were employed to lift the head alone. U Po Sin, of the Maha-dok Association, Rangoon, was responsible for its erection. When painted, and the body covered with electric lights, this huge elephant made a grand sight at night. Just behind it (as seen in the middle photograph at the foot of the left-hand page) is the famous Shwe Dagon Pagoda, which is all covered with gold. The customary Buddhist festival held for the



THE INTERIOR OF THE ELEPHANT'S HEAD (ALL MADE OF NEWSPAPER, PASTE, AND BAMBOO) STILL ON THE GROUND BEFORE BEING HOISTED INTO POSITION:
A VIEW INDICATING ITS ENORMOUS SIZE AS COMPARED WITH HUMAN FIGURES.

Shwe Dagon Pagoda in the month of Taboung commenced at the beginning of the third week in March and continued until the full moon day of Taboung (March 18, 1935), the day on which the cremation ceremony of the Phoneygi was performed. It is also stated that about Rs. 20,000 worth of valuable articles of various kinds were offered to 100 Hpongyis (Buddhist monks) at this cremation ceremony. The priest's remains were preserved in honey until the stars were propitious for the heavenly reception of the holy man's spirit. They were placed on the howdah on top of the elephant for three days,

during which time a large crowd gathered and a village of plaited bamboo sprang up, in which tea, eggs, strips of roast pig, toys, and all sorts of odds and ends were for sale. There was no grief among the people, but great rejoicing, as the priest was then in Nirvana. There were plays and a cinema going on all through the nights. The actual and final ceremony of burning the corpse of U Pyinnya was conducted in a specially constructed zinc coffin on top of the White Elephant at 10 p.m. on the night of the full moon, after which the delighted crowds tore the frame of the elephant to pieces."

The World of the Kinema.

By MICHAEL ORME.

MAE WEST.

LIKE the phoenix from its ashes, Mae West has risen again, her wings unsinged, her vitality unimpaired, to the fulness of her former power, in "Goin' to Town" (Carlton). She has devised and written a new story for herself in which the sweeping plains of the Western cattle-country, the colossal snobbishness of American Society (with a capital "S," please), a realistically staged race-course scene, and even an English Earl, become mere backgrounds or appendages to a dynamic comédienne. Not that the ridiculous tale of a cattle-queen and owner of rich oil-fields, erstwhile hostess in a dance-hall, whose social ambitions are finally and triumphantly realised by marriage with the "Earl of Stratton," is in any way inept or lacking in excitement. Miss West has a sense of dramatic crescendo and likes her spot of melodrama too. But her exuberant personality relegates all her surroundings to the position of chorus. She sets the pace, she strikes the note, she carries all the banners. Since the pace and the note are alike exhilarating, since the banners flaunt their gay colours in the breeze of her *bonhomie*, we are swept willy-nilly into the joyous cavalcade of incredible events, willing to follow in the wake of the undulating siren, fully assured that she can rout every enemy who is luckless enough to stray into her path, or reduce her victims, after a few feeble protests, to complete ignominy and servility. Miss West, armed for battle in all the panoply of racy wit, boundless audacity, and feminine allure, is irresistible. Beginning in the spirited manner of the classic Western with Cleo, as the star is appropriately called, inheriting her millions from an infatuated rancher and lassoing a handsome, if recalcitrant, engineer from the saddle, the picture moves swiftly to the sumptuous milieu of America's high-life, where the heiress carries out her determination to be "a lady if it kills her." Fortunately for us, her success is merely a matter of form—she herself suffers no sea-change. In other words, she buys an impoverished but blue-blooded husband. When the latter's discreditable career is conveniently cut short by a Russian adventurer, she is left free to marry the gentleman who announces himself, before entering her suite on board a liner, as "Only your husband, dear—the Earl of Stratton"! What fun there must have been in the ancestral halls when the Earl brought the Countess home! I suggest to Miss West a sequel in the Shires. The process of acquiring a social status includes a flutter on the race-course, where Cleo's horse romps home after one of the most thrilling and brilliantly photographed races ever brought to the screen, and an excursion into grand opera, as a fitting entertainment for the *élite*. Miss West elects to sing Delilah in "Samson and Delilah" because of her sympathy with "the first lady barber to make good." She sings very nicely, what is more, though her asides and her frank enjoyment of Delilah's seductive intentions would startle a polite prima donna. Happy-go-lucky as is the action of this amazing piece, there is method in its madness; it clears the decks, without much bother, for a dominating star. And how superbly does Miss West take advantage of her freedom! Those wicked little wise-cracks slipping so casually from the corner of her lips; that smiling assurance and masterly timing of effects; that radiant good humour, behind which one suspects a will of iron, have it all their own way, and, buttressed by a good company in which Mr. Paul Cavanagh and Mr. Gilbert Emery are prominent in tactful support (never was the word more apt or significant), Miss West once again establishes her unique position on the screen.

TWO NON-FICTIONAL PICTURES.

The engrossing quality of a non-fictional programme was eloquently demonstrated at a private presentation of the new Gaumont-British picture, "R.A.F.," and Mr. Paul Rotha's latest excursion into industrial England entitled "Ship-building." Though the two films were shown in conjunction to the Press, the former is destined for a run at the Polytechnic Theatre commencing on June 17,



GEORGE ROBEY AND ALICE DELYSIA PLAY TOGETHER FOR THE FIRST TIME—IN A NEW FARCE, "ACCIDENTALLY YOURS," WHICH WAS ARRANGED TO OPEN AT THE SHAFTESBURY THEATRE ON JUNE 13.

After a preliminary run in Birmingham, the new farce, "Accidentally Yours," was due to come to London on June 13. It is especially interesting as presenting together for the first time those two great performers, Alice Delysia and George Robey. Delysia plays the part of the proprietress of a boulevard café. Robey is the married banker who installed her therein.



"NIGHT MUST FALL," AT THE DUCHESS THEATRE: ANGELA BADDELEY AS OLIVIA GRAYNE, DAME MAY WHITTY AS MRS. BRAMSON, AND EMLYN WILLIAMS AS DAN, IN A NEW MURDER PLAY.

Mr. Emlyn Williams's very clever play, "Night Must Fall," in which he himself takes the chief male part, opened at the Duchess Theatre on May 31. Though the piece is concerned with murder, it is no mere exercise in clue-following and detection. Each of the three chief characters, shown here, is exceedingly well drawn, and each is exceedingly well acted.

whilst Mr. Rotha's fine little documentary film will come to the Curzon on June 18. It seems almost a pity to part them, so interesting and, I would fain say, so thrilling was the experience of getting right away from the world of romance into the heart of life's actualities. The major production, "R.A.F.," was directed by Mr. John Betts, who has made full use of the facilities granted by the Air Ministry and the Admiralty.

Mr. Betts invites us to follow the career of the young airmen and craftsmen of the Royal Air Force from the early days of drill and discipline at Uxbridge, through three years of training in the Halton work-shops, and the many-sided educational course of the Flight Cadets at Cranwell, until, with the marvellous precision of aircraft flying in perfect formation, this vivid and detailed account soars majestically into cloud-land. The admirably clear commentary, written by Mr. Betts and spoken by Squadron Leader W. Helmore, fully explains every stage in the training of the R.A.F. personnel, and is an example of what explanatory statement should be—concise, easily grasped, and unobtrusive. After a detailed demonstration of the hundred-and-one subjects to be mastered by the future flyer, and his careful preparation, the thrills of flight come thick and fast.

From the manipulation of the giant bombers, the skill required for night bombing and "blind flying," we pass on to the spectacular and sensational demonstration of lessons in parachuting. We see at close quarters the pupil standing on the wing waiting for the signal to pull his rip-cord. The parachute streams out, expands, and, with a jerk, plucks its human burden into space to sail beneath the great white billowing mushroom down to *terra firma*. A breath-taking business and, undertaken in cold blood, a high test of courage, yet pictorially instinct with the beauty of all floating things.

There is, indeed, beauty in plenty as well as instruction to be absorbed from this enthralling picture—the beauty of aircraft landing on the decks of aircraft-carriers, the beauty of the flying-boats, those gondolas of the air, rising, swooping, and settling on the sea again with infinite grace, and the culminating beauty of aerial acrobatics, carried out with perfect co-ordination against the ever-changing panorama of the skies. The activities of the Air Force in the desert, operating with the Camel Corps, bringing up supplies of water, or transporting troops, contribute an illuminating chapter to a chronicle that compels not only admiration for the youngest of the three Fighting Services, but also for the magnificent camera-work of Mr. Horace Wheddon and Mr. Gordon Singleton, who, piloted with extraordinary skill, have secured long shots and close-ups from every conceivable angle. A tribute to the efficiency of the Royal Air Force, first and foremost, the brilliant photography of the final sequences creates afresh an appreciation of man's inventive genius and a realisation of the miracle of flight.

Mr. Paul Rotha's impressionistic and swift survey of a Lancashire shipyard, where the Orient liner *Orion* grows in its timber cradle until it tops the tallest scaffolding pole, packs the labour of many months and many hands into a comparatively small compass. It has the urgency of a task to be finished within scheduled time, and reveals the magnitude of that task. To the tune of hammer and drill, of furnace and pounding machinery, of snatches of talk in broad Lancashire accents, and the call of the clamouring gulls, the work goes forward under high pressure, rivets are driven home, plates are laid, men strive and sweat, with an occasional sigh for the relieving "buzzer," until at last the ship takes the water with stately dignity.

Mr. Rotha achieves the effect of the mass effort involved in the building of a great ship, but leaves us little time to add to our knowledge of the details, and the commentary, though it has a pleasant homeliness, is often blurred. Pictorially, however, the picture is distinguished by the director's unerring vision for the grandeur of industrial settings.

A TRIUMPHANT LONDON *DÉBUT* AT COVENT GARDEN: THE NEW MIMI.

AS MIMI IN "LA BOHÈME": MISS GRACE MOORE, THE WELL-KNOWN AMERICAN SINGER WHOM THE KING AND QUEEN ARRANGED TO HEAR IN THE THIRD PRODUCTION OF THAT OPERA THIS SEASON.

Miss Grace Moore had a great personal triumph when she appeared for the first time at Covent Garden, as Mimi in Puccini's "La Bohème," on June 6. This opera was announced also for June 8 and 12, and the King and Queen arranged to attend the performance on the latter date—their first visit to the Opera this season. During their stay at Eastbourne their Majesties saw and heard Miss Moore in her popular film, "One Night of Love," at their private cinema at Compton Place. She has already had a brilliant career in the United States, first in musical comedy and

then in grand opera, at the Metropolitan, New York. She is a native of Tennessee. As a girl, it is said, she wanted to be a missionary in China, but her ambition changed when she heard Mary Garden sing. Miss Moore made her début at a Washington concert in 1918, and her first big part was in "Up in the Clouds." Her operatic début took place at the Metropolitan, in "La Bohème," in 1928. She remained there three seasons, and also toured in America and Europe. She is the wife of Señor Valentin Parera, who has been called "the Ronald Colman of Spain."



KING JAMES I.—BY ISAAC OLIVER.
2 in. by 1½ in.



ANNE OF DENMARK—
BY ISAAC OLIVER.
2½ in. by 1½ in.



QUEEN ELIZABETH—
BY SIMON PASSIE.
3 in. by 2½ in.



QUEEN ELIZABETH—
BY LAVINA TEERLING.
1½ in. by 1½ in.



KING CHARLES I.—BY PETER
OLIVER.
2 in. by 1½ in.



HENRY, PRINCE OF WALES—
BY ISAAC OLIVER.
2½ in. by 1½ in.



KING CHARLES II.—
BY SAMUEL COOPER.
3 in. by 2½ in.



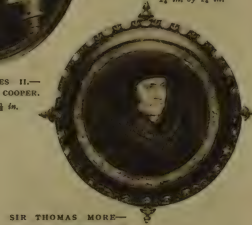
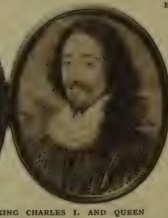
MARY, QUEEN OF SCOTS—
BY NICHOLAS HILLIARD.
2½ in. by 1½ in.



KING HENRY VIII.—BY HANS
HOLBEIN THE YOUNGER.
1½ in. diam.



KING CHARLES I. AND QUEEN
HENRIETTA MARIA—BY JOHN HOSKINS.
2 in. by 1½ in.



SIR THOMAS MORE—
BY HANS HOLBEIN THE
YOUNGER.
2½ in. diam.



ADMIRAL BLAKE—BY SAMUEL
COOPER.
2½ in. by 1½ in.



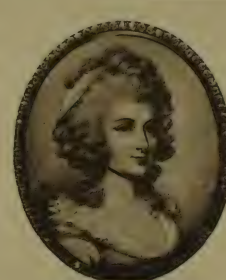
QUEEN MARIE ANTOINETTE—
BY PETER ADOLF HALL.
2½ in. diam.



A NOBLEMAN (SAID TO BE KING
PHILIP II. OF SPAIN)—BY ISAAC
OLIVER.
1½ in. by 1½ in.



A GIRL—BY JEAN HONORÉ FRAGONARD.
2½ in. by 1½ in.



MISS AGNES BERRY—BY GEORGE
ENGLEHEART.
2½ in. by 2 in.



A GIRL—BY JEAN HONORÉ FRAGONARD.
2½ in. by 1½ in.



THE DUC DE BERRY (AFTERWARDS KING LOUIS XVI.)
AND THE COMTE DE PROVENCE (AFTERWARDS KING
LOUIS XVII.)—BY FRANÇOIS HUBERT DROUAI.
4½ in. by 4½ in.



THE DUKE OF REICHSADT—BY JEAN BAPTISTE
ISIDORE.
2½ in. by 1½ in.



LADY ELIZABETH FOSTER—BY RICHARD COSWAY, R.A.
3 in. by 2 in.



MADAME DU BARRY—BY RICHARD COSWAY, R.A.
3 in. by 2 in.



LADY OAKELEY—BY JOHN SMART.
2½ in. by 1½ in.

THE WORLD-FAMOUS PIERPONT MORGAN MINIATURES SENT TO ENGLAND FROM THE UNITED

The finest and most valuable collection of miniatures formed in modern times—that of the late Mr. J. Pierpont Morgan—is to be sold at Christie's on June 24 and the three following days. It should prove to be one of the most notable sales ever held at those famous rooms. Mr. Morgan brought a wonderful enthusiasm to his hobby of collecting, and was determined to gather together the world's finest examples of the art of the miniaturist. To make his collection

representative of the best work from the sixteenth to the nineteenth century, he bought not only individual pieces, but also whole collections. Many of the items in the catalogue once figured in the Pierpont, Joseph, and Hawkins collections, and there are eighty-seven miniatures from the Heine collection which he bought *en bloc* some thirty years ago. The field covered is remarkable. It begins with Holbein and Hilliard, includes much of the most exquisite work of

REPRODUCTIONS BY COURTESY OF MESSRS. CHRISTIE, MASON AND

STATES TO BE SOLD BY AUCTION: GEMS FROM THE GREATEST OF MODERN COLLECTIONS.

the English masters, Isaac Oliver, John Hoskins, Samuel Cooper, Ozias Humphry, Richard Cosway, Andrew Plimer, John Smart, and George Engleheart, and of the equally distinguished French school—Fragonard, Petitot, Drouais, Greuze, P. A. Hall, and Lavreince—and ends with Isabey and Augustin, the last-named being represented by no fewer than a hundred and thirty examples. There are about eight hundred miniatures in all. One of the most precious is the famous

WOODS, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.1.

Armada Jewel, which we illustrate on another page. Here we can do no more than hint at the extraordinary richness of the collection and of the exquisite delicacy of the pieces it contains. With regard to some of those shown here: the little Duc de Berry, in the Drouais miniature, is the figure on the right; Lady Elizabeth Foster was the daughter of the fourth Earl of Bristol; and the Duke of Reichstadt was the son of Napoleon and Marie Louise.

BOOKS OF THE DAY.

FOR some little time my "waiting shelf" has been filling up with books of verse and poetic drama, which seemed to suggest the guiding motive for an article. I have just been deflected, however, to a different line of advance by the appearance of another work, which is not only closely associated with the chief items on my list, but, being quite new, has brought the subject well up to date. The book in question is "IRISH LITERARY PORTRAITS." By John Eglinton (Macmillan; 5s.).

Although I may claim to have discerned the high value of this little volume, and decided, from internal evidence, to make it my leading card in this week's new deal, I must confess to ignorance of the author's identity and previous works until I had read Mr. Desmond MacCarthy's able and revealing notice in the *Sunday Times*. There I learned that "John Eglinton" is the pseudonym of Mr. Magee, but the oracle is silent as to his initials, or whether he is related to the late Archbishop of that ilk, a famous Irish cleric and orator who became Bishop of Peterborough and died shortly after his appointment to York in 1891. Mr. MacCarthy also recalls George Moore's oft-repeated remark that John Eglinton "wrote better prose than any man alive," but adds that he himself knows only three previous works from the same hand, namely, "Pebbles from a Book," "Two Essays on the Remnant" (1895), and "Anglo-Irish Essays." I can only hope Mr. Magee will take his pen and sit down quickly and write fifty—other books.

In his present work he portrays, from intimate personal knowledge, several of Ireland's modern literary leaders—W. B. Yeats, A. E. (George Russell), Edward Dowden, George Moore, and James Joyce, combining portraiture with shrewd critical comments and general reflections. His own standpoint is that of a Southern Unionist not in sympathy with the present Dublin régime. "It is now many years," he writes, "since I left my native city, claiming as my birthright to belong to a larger political unity than that of Southern Ireland. . . . Ireland will always appear to me to have been more interesting, both to itself and to the world at large, under the old conditions." At the period he recalls, Mr. Magee had his own ideals—destined to disillusion—for the future of his native country. In his chapter "The Beginnings of Joyce," he writes: "That Ireland should achieve political greatness appeared then to most of us to be an idle dream; but in the things of the mind and of the spirit it seemed not a folly to think that Ireland might turn its necessity of political eclipse to glorious gains."

This chapter and its successor, "A Glimpse of the Later Joyce"—twenty-five years after—bring the author of "Ulysses" vividly before us both in his ebullient youth and his middle-aged domesticity, while the candid but not unkindly judgment on his work is partly censorious and partly enthusiastic. Referring to a magazine (*Dana*) which he himself had started, Mr. Magee recalls an early incident in his acquaintance with Joyce that will intrigue collectors. "The chief interest," he writes, "of the volume formed by its twelve numbers is now, no doubt, that it contains the series of sketches by George Moore, *Moods and Memories*, afterwards embodied in *Memoirs of my Dead Life*. It might have had a rare value now in the book market if I had been better advised one evening in the National Library, when Joyce came in with the manuscript of a serial story which he offered for publication. He observed me silently as I read, and when I handed it back to him with the timid observation that I did not care to publish what was to myself incomprehensible, he replaced it silently in his pocket."

Now that everyone writes about something or other, from parrots to ping-pong, the result is a vast expanse of mediocrity, and the real masters of the craft are apt to be neglected. There are a few still among us, however, and one is the author of "WHEELS AND BUTTERFLIES." By W. B. Yeats (Macmillan; 6s.), and "THE COLLECTED PLAYS OF W. B. YEATS" (Macmillan; 15s.). All the plays except one ("Calvary") have been produced at the Abbey Theatre, Dublin. Another play, "The only Jealousy of Emer," is given in the collected volume in its poetic form only, while a prose version, called "Fighting the Waves," occurs in "Wheels and Butterflies," along with three other plays—"The Words upon the Window-Pane" (dedicated "in memory of Lady Gregory, in whose house it was written"), "The Resurrection," and "The Cat and the Moon." This smaller volume has the added attraction of a long preface to each play by the author. His interest in spiritualism is represented by the séance (in "The Words upon the Window-Pane") where the spirit of Swift is evoked, and in the preface to "The Resurrection," explaining the genesis of its central situation, founded upon an uncanny experience of Sir William Crookes.

As these two volumes by the famous poet-dramatist have been out for some little while, I need not dilate upon them, except to remind readers that Yeats is a classic not to be omitted from any self-respecting

library. His work and personality, however, are of immediate interest from the new comments made thereon in "John Eglinton's" introduction to his "Irish Literary Portraits" and in the opening essay—"Yeats and his Story." Mr. Magee criticises Yeats's leadership of the Irish literary movement, in alliance with Lady Gregory, and their hostility to Anglo-Irish culture, "bestarred with most of Ireland's illustrious

and is as evident in the life and works of Bernard Shaw as it has been in those of Yeats. Platonic hatred, one might almost call it. . . . Neither Yeats nor Shaw represents the real Anglo-Irish attitude, for the Anglo-Irishman has proved over and over again that he is the ideal servant of the British Empire. Yeats's nationalism, however, had from the first all the natural ardour of a congenial sentiment; and . . . he remains none the less, so far, Heaven's answer to Ireland's demand for a national poet."

From the Abbey Theatre, Dublin, also emanates "MORE PLAYS." By Lennox Robinson (Macmillan; 5s.). These plays are "All's Over, Then?", produced there in 1932; and "Church Street," produced last year. Not having seen them acted, I cannot vouch for their dramatic effect, but the dialogue reads well, and the stories are certainly interesting. Turning now to Mr. Wilfrid Gibson's little volume of new poems, entitled "FUEL" (Macmillan; 4s. 6d.), I cannot help thinking that prose (as in Mr. Robinson's work) would have been a more suitable vehicle for the short poetic drama entitled "Ernshaw," which forms the principal item. Blank verse, however skilful, does not seem to me an appropriate medium for the homely talk of farming folk, although, of course, such types may be treated objectively by a poet, as in Tennyson's rustic idylls, and, indeed, in Mr. Gibson's own narrative pieces. I prefer his epigrammatic vein, as in "For Valour" and "Armistice Day."

In somewhat the same mood, though less satirical, are four pieces written in time of war, included in "SELECTED POEMS OF T. STURGE-MOORE" (Macmillan; 5s.). This poet's persevering devotion to the muse provokes admiration, and his work contains fine passages. With all his command of language, however, there seems to be, so to speak, a blind spot in his poetic eye which causes occasional drops into bathos, as when he makes a classical character such as Laomedon utter a banal modern remark—"My wife and daughters have gone off to bathe."

Having little space left, I must skip lightly over numerous slim volumes of verse into which I have been dipping. It is really quite impossible to assess poetry in the bulk, but a few slight hints may perhaps be useful. Many leading singers of to-day, including our "Meritorious" Poet Laureate and Mr. Yeats, figure in "THE YEAR'S POETRY." A Representative Selection. Compiled by Denys Kilham Roberts, Gerald Gould, and John Lehmann (Lane; 6s.). I particularly like the note of light irony and genial ridicule—so refreshing amid high-flown sentimentality—struck by Mr. Robert Nichols in his lines entitled "From Fisbo."

Three individual books of verse typify the modern muse in its more emancipated mood, seeking to break away from past convention of thought and structure. Mr. T. S. Eliot contributes a commendatory preface to "SELECTED POEMS." By Marianne Moore (Faber; 7s. 6d.). Mr. Herbert Read's "POEMS, 1914 TO 1934" (Faber; 7s. 6d.) is a new edition of his collected work, first published ten years ago, with some thirty fresh additions and a few omissions. Mr. Read's reputation as a critic of poetry compels attention to his own verse. Another of the moderns, most of whom I find eloquent but cryptic, has gathered his recent work in "POEMS." By George Barker (Faber; 6s.).

Turning now to a new series of paper-covered shilling volumes, "MACMILLAN'S CONTEMPORARY POETS," I can perceive a certain change from the ultra-modern atmosphere. I will not say these poets are conventional or reactionary, but I have found them, on the whole, more intelligible. In reading poetry, I have a certain weakness for a meaning, as the Duke of Plaza Toro enjoyed an interment. Here and there, too, they show a perhaps regrettable tendency towards the old vice, the haunting line. Thus in "The Amazons," by Yvonne Ffrench, we read of Amazonas that "on her brows the glittering Andes shine"; while in W. G. Golding's "Poems" there is a happy description of a decrepit old sailing-craft—

"Almost she seemed the enchanted boat that bore
Sir Launcelot to his vision of the Grail."

Modern Scots dialect, rather more baffling to the Southerner than that of Burns, prevails in "SELECTED POEMS." By Hugh MacDiarmid. Other volumes received in this series are three more entitled "SELECTED POEMS," respectively by R. C. Trevelyan, E. H. W. Meyerstein, and Elizabeth Daryush; "REPLY TO REASON AND OTHER POEMS." By Norman C. Vendell; "ANTARES." By T. W. Ramsey; "THE REACH OF WORDS." By A. S. T. Fisher; and "THE DANCER, AND OTHER POEMS." By Phyllis Hartnoll. Finally let me recall a recent volume of criticism by one who is herself prominent in the muse's train—"ASPECTS OF MODERN POETRY." By Edith Sitwell (Duckworth; 8s. 6d.). This lively and challenging book contains, among much else, notable studies of W. B. Yeats, T. S. Eliot, W. H. Davies, Ezra Pound, and Gerard Manley Hopkins.—C. E. B.



THE HISTORIC ARMADA JEWEL INCLUDED IN THE SALE OF THE PIERPONT MORGAN MINIATURES: A SIXTEENTH-CENTURY GOLD PENDANT, JEWELLED AND ENAMELLED, SAID TO HAVE BEEN GIVEN BY QUEEN ELIZABETH TO ONE OF HER STATESMEN AFTER THE DEFEAT OF THE SPANISH ARMADA.

Among Mr. J. Pierpont Morgan's famous collection of miniatures (further illustrated on a double page), to be sold at Christie's on June 24, the outstanding item is this "gold pendant enamelled and set with jewels—2½ in. by 2 in.—probably English work of the third quarter of the sixteenth century," said to have been presented by Queen Elizabeth to one of her statesmen after the defeat of the Spanish Armada. The front of the pendant (lower right above) bears a relief portrait bust of Queen Elizabeth on an oval gold plaque. The reverse side forms a hinged locket opening to disclose a miniature of the Queen in *gouache* (top illustration), inscribed "Ano 1580." The enamelled cover of the portrait shows, outside, the Ark afloat under rain, inscribed "Saxas tranquilla per undas" (lower left photograph), and inside is the Tudor rose (centre) with a Latin couplet. "The miniature," it is stated, "although unsigned, must be closely associated with the work of Nicholas Hilliard. The gold relief portrait is identical with that on the Personal or Garter badge of 1582 in the British Museum. The design of the Ark with its Latin motto appears on the Naval Reward Medal commemorating the Defeat of the Spanish Armada in 1588. The Latin motto on the inside cover of the medallion is also found on the obverse of the Phoenix badge of 1574."

By Courtesy of Messrs. Christie, Manson and Woods.

names," and to its Dublin stronghold, Trinity College. Nevertheless, Mr. Magee offers due tribute to Yeats as "the poet of romantic Ireland," to his "perfectly unerring sense for felicities of language and imagery," and to the excellence of his prose style, "one of the most exact in modern English literature." Writing as an old school-mate of the poet at Dublin High School, where they sat together in class, and from their later personal association, Mr. Magee has authentic material for this literary portrait.

Here, again, the political note is heard. "A dislike of England," writes Mr. Magee, "curiously combined with a preference for the society of English people, was fostered among the Anglo-Irish during the great Victorian peace,

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IN THE GARDENS OF THE NATION'S NEW FORESTRY CENTRE AT GRAVETYE MANOR: A SHADY WALK WITH FLOWERING PLANTS AND FERNS IN THE GROUNDS ON WHICH MR. ROBINSON LAVISHED HIS EXPERT KNOWLEDGE OF GARDENING.



WONDERFUL ROSES GLOWING IN SUMMER SUNLIGHT: PRINCE DE BULGARIE BLOOMS NEAR THE HOUSE AT GRAVETYE MANOR.



TREES ON THE NEW NATIONAL ESTATE FOR FORESTRY BEQUEATHED BY A FAMOUS GARDENER: A CURVE OF THE DRIVE AT GRAVETYE.



THE ENTRANCE TO THE FLOWER GARDEN AT GRAVETYE MANOR: A SCENE OF BEAUTY VIEWED THROUGH A TUDOR ARCHWAY.

The late Mr. William Robinson, the celebrated authority on gardening (of whom an obituary note, with portrait, appeared in our issue of May 18), bequeathed to the nation his estate at Gravetye Manor, East Grinstead, for the benefit of forestry under the Ministry of Agriculture. The gift is subject to certain conditions designed to preserve the old manor house and the existing character of the gardens, which are famous among gardeners throughout England, one might almost say

throughout the world. Its owner made his name by founding important gardening newspapers. Their success enabled him to purchase Gravetye, a typical Sussex ironmaster's house, dating from 1596, with about 200 acres of land. Here he spent the rest of his life. In 1911 he published "Gravetye Manor," the story of his home and the developments he effected there. By the provisions of his will, it will doubtless make fresh history in arboriculture.

EVENTS OF THE WEEK AT HOME: ROYAL AND OTHER OCCASIONS.



LORD BYNG'S SIMPLE FUNERAL NEAR HIS ESSEX HOME: THE GUN-CARRIAGE BEARING THE FLAG-DRAPED COFFIN PASSING THROUGH THORPE STREET ON ITS JOURNEY FROM THORPE HALL TO BEAUMONT PARISH CHURCH.

The funeral of Viscount Byng of Vimy, which at his own desire was of great simplicity, took place on June 8 at Beaumont Parish Church, near his home at Thorpe Hall, Thorpe-le-Soken, Essex. The coffin, draped in the Union Jack, was drawn from the house to the church on a gun-carriage, by a detachment from the 5th Inniskilling Dragoon Guards and Royal Artillery from Colchester. Several other regiments were also represented, and well-known officers were present in mufti. The whole village was in mourning, as Lord Byng had endeared himself to all in the neighbourhood.



THE NEW PREMIER (PREVIOUSLY LORD PRESIDENT OF THE COUNCIL): MR. STANLEY BALDWIN (SECOND FROM RIGHT), WITH HIS WIFE AND SUPPORTERS, AT HIMLEY HALL.

On June 7 Mr. Baldwin succeeded Mr. MacDonald as Premier and Mr. MacDonald took Mr. Baldwin's place as Lord President of the Council. Our left-hand photograph above was taken at Lord Dudley's seat, Himley Hall (where the Duke and Duchess of Kent began their honeymoon), on June 8, when Mr. Baldwin made his first speech as head of the reconstructed Cabinet. In front (left to right) are Mrs. Baldwin, Lord Dudley, Lord De La Warr, Mr. Baldwin, and Mr. Ernest Brown, the



THE KING AND QUEEN RECEIVING WEST LONDON MAYORS AND MAYORESSES IN KENSINGTON PRESENTED BY SIR JOHN SIMON, THE NEW HOME SECRETARY (LEFT).

On June 8 the King and Queen made the fourth and last of their Jubilee processional drives through Metropolitan boroughs, this time visiting Chelsea, Fulham, Hammersmith, and Kensington. Their Majesties first motored from Buckingham Palace to Chelsea in the royal car, accompanied by Sir John Simon, the new Home Secretary, who was in uniform. At Hortensia Road the King and Queen transferred to an open landau with an escort of Life Guards. The whole route was lined by



THE ABBEY SERVICE FOR ADMIRAL OF THE FLEET SIR CHARLES MADDEN: THE COFFIN, DRAWN BY BLUEJACKETS AND ATTENDED BY DISTINGUISHED PALL-BEARERS, PASSING NEAR THE CENOTAPH IN WHITEHALL.

The funeral service for Admiral of the Fleet Sir Charles Madden was held in Westminster Abbey on June 7. The King was represented by Admiral Sir Stanley Colville. The pall-bearers were Admirals of the Fleet Earl Beatty, Sir Henry Oliver, Sir Osmond Brock, Sir Frederick Field, Sir Reginald Tyrwhitt, and Sir Ernle Chatfield, Admirals Sir Lionel Halsey and Sir Michael Hodges, Field-Marshal Lord Milne, and Lord Trenchard. Cremation took place later at Golders Green, and on the 8th the ashes were placed in the grave of Sir Charles Madden's father at Chichester.



THE EX-PREMIER (NOW LORD PRESIDENT OF THE COUNCIL): MR. MACDONALD, WITH HIS LITTLE GRANDDAUGHTER AND OTHER RELATIVES AT LOSSIEMOUTH.

new Minister of Labour. Mr. Baldwin spoke of Mr. MacDonald's courage and courtesy. In the right-hand photograph Mr. MacDonald is seen greeting his little granddaughter, Margaret MacKinnon. On the left is her father, Dr. MacKinnon, next to the ex-Premier's son, Mr. Malcolm MacDonald, the new Colonial Secretary. In the centre is Miss Isabel MacDonald and on the left is Miss Sheila MacDonald. On the right is Sir Alexander Grant.



THEIR MAJESTIES DURING THE LAST OF THEIR JUBILEE PROCESSIONAL DRIVES: THE KING (IN FIELD-MARSHAL'S UNIFORM) AND THE QUEEN NEAR FULHAM TOWN HALL.

dense crowds, and the cheering was hearty and continuous. At the Fulham and Hammersmith boundaries, arches of welcome had been erected. At Brook Green, where 18,000 schoolchildren were assembled, the procession was slowed down for their benefit. At Kensington Town Hall their Majesties alighted, and Sir John Simon presented the Mayors and Mayoresses of Kensington, Battersea, Chelsea, Fulham, Hammersmith, and Wandsworth. The King and Queen then returned by car.

THE GREAT QUETTA EARTHQUAKE: A DEATH ROLL IN EXCESS OF 40,000.



"THE WHOLE OF QUETTA CITY HAS BEEN DESTROYED AND IS BEING SEALED": IN DEVASTATED BRUCE ROAD, MAIN STREET OF QUETTA, WHERE THOUSANDS OF DEAD ARE STILL BENEATH THE RUINS.

As we noted last week when giving photographs of the stricken area, the great earthquake that devastated Quetta, in Baluchistan, and the district about it, occurred at 3 hours 3 minutes 2 seconds on the morning of May 31 and the first wave of the record made by Mr. J. J. Shaw's seismograph was timed in at West Bromwich at 9 hours 42 minutes 23 seconds (Greenwich time) on the evening of May 30. As to Quetta itself, it will be recalled that it was the

headquarters of the Western Command. On June 2 a statement by the Government of India said: "The whole of Quetta City has been destroyed and is being sealed under military guard from to-day on medical advice. It is estimated that 20,000 corpses remain buried under the debris. There is no hope of rescuing any more living." An India Office statement issued later estimated that the total death roll, including that of Quetta, is probably in excess of 40,000.



THE GREAT QUETTA EARTHQUAKE: AN AIR-VIEW OF A SECTION OF THE STRICKEN CITY THAT IS WITHOUT LANDMARKS—A WIDESPREAD MASS OF GREY AND TAWNY DÉBRIS.

"I have entered a city wrecked by earthquake before; soon after the Californian community of Santa Barbara had been destroyed I was among its ruins. But that Californian tragedy had no parallel with this in Baluchistan. There the line of disturbance made a clear demarcation which followed the

principal street, and even after the shock the modern lines on which the town had been planned could readily be distinguished. But here in Quetta City there is nothing to pick out." Thus a correspondent of "The Times" telegraphing from Quetta a message of exceptional interest. He had not the

advantage of a view from the air, or, no doubt, he would have been able to name certain of the ruined buildings. That his general description holds good, however, our photograph bears witness. He continues: "Landmarks have gone as everything has gone. No mosque rises from the ruins to show

where men forgathered; the market place where men met to barter cannot be distinguished to-day. There is nothing but a widespread mass of grey and tawny débris, tapering off into the dun landscape, beyond which in turn is a rim of forlorn and sad hills where no trees grow."

THE GREAT QUETTA EARTHQUAKE:

SURVIVORS IN ENCAMPMENTS; AND OTHER PHASES OF THE TRAGEDY.



THE FAMOUS QUETTA CLUB AFTER THE EARTHQUAKE: PART OF THE WRECKAGE OF WHAT WAS THE CENTRE OF THE SOCIAL AND SPORTING LIFE OF THE CITY, WHICH HAS BEEN SEALED BY THE AUTHORITIES.



ORDERLINESS IN A CAMP FOR INDIAN SURVIVORS: A PHOTOGRAPH THAT ILLUSTRATES WELL THE ADMIRABLE WORK DONE BY THE SOLDIERS AND CIVILIANS WHO CARED FOR THOSE DESTITUTE NATIVES WHOSE HOMES HAD BEEN RAZED.



FROM BLOTTED-OUT QUETTA, UNDER WHOSE RUINS ARE THOUSANDS OF DEAD: REFUGEES ENCAMPED OUTSIDE THE CITY; CARED FOR BY THE AUTHORITIES AND SINCE ASSISTED TO RETURN TO THE TOWNS OR VILLAGES FROM WHICH THEY HAD MIGRATED.



RESPIRATOR AGAINST INFECTION: AN INDIAN SOLDIER ON DUTY IN QUETTA.



ENSURING COMMUNICATION BETWEEN QUETTA AND THE OUTSIDE WORLD, A MATTER OF GREAT DIFFICULTY FOR A WHILE AS THE WIRELESS STATION HAD BEEN DESTROYED: A TEMPORARY TELEGRAPH STATION.

An official report telegraphed to the India Office on June 6 said that the range of the Quetta earthquake was estimated as having been 130 miles long and 20 miles broad. The same report said that, apart from Quetta itself, at least 100 villages in the Quetta sub-division and in Kalat State had been totally destroyed, as well as the towns of Kalat and Mastung. Even then the survey of villages was incomplete. "Supplies of food and medical comforts at Quetta are now adequate," it added. "Evacuation of British and Indian survivors continues with

all possible speed. A Vickers-Victoria troop-carrier leaves Lahore for Quetta to-day to assist in the transport of survivors to Karachi." On the following day, a correspondent of "The Times" wired from Quetta that the abandonment of the city was then virtually complete. As we note on another page, the official estimate of the death roll, including Quetta, is in excess of 40,000; and Quetta is as though razed by shells. At present, it is thought that the British dead will number about 250.

THE GREAT QUETTA EARTHQUAKE: WRECKED R.A.F. BUILDINGS; AND A CLUB.



WHERE MORE THAN FORTY MEMBERS OF THE ROYAL AIR FORCE LOST THEIR LIVES IN THE DISASTER: THE R.A.F. STATION AT QUETTA AFTER THE EARTHQUAKE—THE WRECKAGE OF THE CANTEN BUILDINGS, PART OF WHICH ENTIRELY COLLAPSED.



ANOTHER PART OF THE R.A.F. STATION AT QUETTA AFTER THE EARTHQUAKE OF MAY 31: THE COMPLETE COLLAPSE OF THE AIRMEN'S INSTITUTE—A MASS OF FALLEN MASONRY AND ROOFING, WITH A PIANO (IN CENTRE), A PATHETIC REMINDER OF FORMER GAITIES.



EARTHQUAKE HAVOC AT THE OFFICERS' CLUB IN QUETTA: A RANGE OF BUILDINGS OF WHICH ONE PORTION COLLAPSED, WHILE, STRANGELY ENOUGH, AN ADJACENT DOORWAY AND PILLARS REMAINED STANDING AND PRACTICALLY INTACT.

Among the British forces at Quetta the R.A.F. station suffered most severely in the earthquake. The first reports said that one officer and 43 airmen had been killed. Later, the Government of India stated: "In the cantonment area one-quarter of the buildings have been destroyed; the remaining three-quarters are slightly damaged and inhabitable. Most of the damage was done in the Royal Air Force area, where the barracks have been destroyed, and only 6

machines out of 27 are serviceable." Subsequently the Air Ministry added three names to the number of airmen killed, and issued a revised casualty list, transferring eleven names of men previously reported missing to the list of killed. On June 4 the Air Ministry announced that one officer and 59 other ranks had been injured and mentioned another death. On June 6 it was announced that two injured R.A.F. sergeants had died in the Military Hospital at Quetta.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



A POPULAR ACTOR IN COMEDY: THE LATE MR. GEORGE GROSSMITH.

Mr. George Grossmith, the well-known actor and theatrical manager, died on June 6 at the age of sixty-one. He first went on the stage when he was eighteen and made his name as the fashionable "dude" in musical comedy. For years he was the perfect foil to his constant fellow-actor, Edmund Payne. Lately, he had acted also for the films.



SIR ROBERT BLAIR.

Education Officer of the London County Council from 1904 to 1924. Died June 10; aged seventy-six. Did wonderful work in organising education in London, and was responsible for a number of reforms. Much improved the conditions of work for teachers.



SIR ALEXANDER KLEINWORT.

Senior executive partner in the merchant banking firm of Kleinwort, Sons and Co., of London and Liverpool. Died June 8; aged seventy-six. Well known in the insurance world, and for more than fifty years a director of the North British and Mercantile Insurance Company.



SIR C. KINGSFORD-SMITH'S HEROIC NAVIGATOR IN THE "SOUTHERN CROSS": CAPTAIN P. G. TAYLOR.

Sir Charles Kingsford-Smith's aeroplane, the "Southern Cross," was saved from apparently certain disaster on May 14, when the navigator, Captain P. G. Taylor, kept life in the crippled engine by crawling out six times on to the wings to change the oil. Engine trouble had developed over the Tasman Sea, and the flyers barely succeeded in getting back to Sydney.



MAJOR G. C. TRYON.

New Postmaster-General (not in the Cabinet); succeeding Sir Kingsley Wood (now Minister of Health). Has been Minister of Pensions in Conservative Governments since 1922, and from the formation of the first National Government in 1931.



MR. ERNEST BROWN.

New Minister of Labour; succeeding Mr. Oliver Stanley (now President of the Board of Education). Formerly at the Mines Department. Will be in charge of the amended Unemployment Insurance regulations.



LORD EUSTACE PERCY.

New Minister without Portfolio. Was in the Cabinet as President of the Board of Education from 1924 to 1929. Author of "Democracy on Trial" and "Government in Transition," and Editor of "The Year Book of Education" since 1932.



MR. MALCOLM MACDONALD.

New Secretary of State for the Colonies; succeeding Sir Philip Cunliffe-Lister (now Secretary of State for Air). Son of the retiring Prime Minister and present Lord President of the Council. The youngest Cabinet Minister.



LORD ZETLAND.

New Secretary of State for India; succeeding Sir Samuel Hoare (now Foreign Secretary). Did much able work at the India Round-Table Conference, and on the Joint Select Committee. Was Governor of Bengal from 1917 to 1922.



TO SUCCEED LORD TRENCHARD AS COMMISSIONER OF POLICE: SIR PHILIP GAME.

It was announced on June 6 that the King had approved the appointment of Air Vice-Marshal Sir Philip Game to be Commissioner of Police of the Metropolis in succession to Marshal of the Royal Air Force Lord Trenchard. Sir Philip, who was Governor of New South Wales from 1930 until this year, will take up the appointment about November 1.



THE DEATH OF A DISTINGUISHED SAILOR: ADMIRAL OF THE FLEET SIR CHARLES MADDEN.

Admiral of the Fleet Sir Charles Madden, Bt., O.M., whose naval career covered the exceptionally long span of fifty-five years, died in London on June 5 at the age of seventy-two. At the outbreak of war he was appointed Chief of the Staff to Lord Jellicoe, under whom he served at Jutland. He was First Sea Lord from 1927 to 1930, when he retired.



THE NEW MINISTER FOR LEAGUE OF NATIONS AFFAIRS: MR. ANTHONY EDEN.

In the reshuffling of the Government carried out on June 7, Mr. Anthony Eden, who had previously been Lord Privy Seal without a seat in the Cabinet, entered the Government as Minister without Portfolio for League of Nations Affairs. He may become a travelling representative of the British Government, and have his own Foreign Office department.



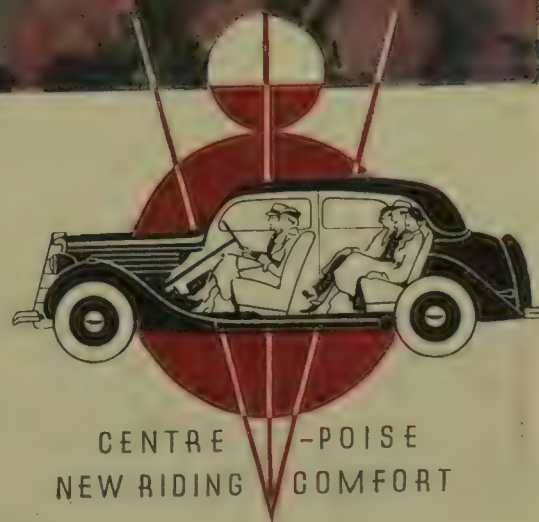
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THE show at Messrs. John Sparks is now a hardy annual, blossoming with commendable regularity each June, as a result of highly intelligent and skilful cultivation in China itself by a representative of the firm during the winter. A group of



1 AND 2. A LATE MING KWAN-YIN: THE GODDESS OF MERCY IN CREAMY BLANC-DE-CHINE. (RIGHT) A BEAUTIFUL SUNG EWER, COVERED WITH THE CREAMY YING CHING GLAZE.

Sung celadons is perhaps the high spot of the exhibition—unfortunately the finest camera in the world cannot reproduce the extreme subtlety of the tones which, apart from contour and design, give pieces of this period and character their peculiar distinction. In an illustrated notice, one is bound to concentrate rather upon objects whose form is easily translated into a monochrome silhouette, and in these conditions I put forward Fig. 3 without hesitation as likely to provide a maximum of instruction and amusement. This is a seated figure, catalogued as of the Han Dynasty (*i.e.*, before 220 A.D.), an attribution which is borne out by the greyish-green iridescence of the glaze on the robe. I am unable to call to mind any other tomb statuette of this character, certainly not one with this particularly disdainful expression. The man is presumably a Buddhist priest, and, whatever his exact date, seems to have been modelled by a potter who possessed a rare sense of caricature, and no great admiration for dignitaries of the church.

off demons, but also so superior an ecclesiastic. It is almost as if we were to carry in the funeral procession of an English statesman a guy representing the Archbishop of Canterbury. However, let us beware lest we judge our Chinese potter by our own standards; for all we know, this head—and this eloquent back—were his notions of sober greatness—his idea of Aristotle's "Magnificent Man," of a Prince of the Church, a grave and right reverend monsignor delivering the funeral oration. Whatever the correct view of the modeller's intentions—which, after all, don't matter very much to us—he has solved his purely artistic problem very satisfactorily, for he has produced a minor work of art in the round which pleases the eye from every angle. All sorts of people, from the dawn of time to the present day, have managed to produce adequate representations of the human form when seen from one point of view, but not everyone has succeeded in making the slope of a shoulder, or the line between the base of the skull and the neck, as vital as the outline of the face. Admit that the shape of the skull plays an important part in the balance and rhythm of the whole mass—this, I think, is obvious—then cover the head, and the body still retains its weight, the outline and mass of back and hips are still urgent beneath the robe—the figure, in short, is completely realised and completely alive; it might get up and walk at any moment. I leave it to the reader to ponder upon the extremely simple means by which the robe and the body beneath it are indicated—a fold or two, a depression, a recession, a rounded swelling at shoulder and elbow—why! the man almost breathes, and one can almost hear the rustle of his gown!

The word "impressionist" has, in recent years, become so indissolubly the appropriate epithet for a nineteenth-century tendency in French painting,

technical mastery and supremely beautiful forms. It would be folly to suggest that, about the time William the Conqueror landed at Hastings, the Sung



3. A SEATED FIGURE OF A PRIEST (HAN DYNASTY; BEFORE 220 A.D.): A MASTERPIECE OF THE POTTER'S ART AND AN EXTREMELY UNUSUAL TYPE OF TOMB STATUETTE.

maker wants us to admire his technique. It is a subtle distinction, not easily explained in cold print, but one which will be plain enough if the difference between the genuine artist and the mere craftsman is kept in mind.

Later still (Ming Dynasty) is the rather pigeon-like falcon of Fig. 7, with a beautiful celadon-green crackled glaze—a piece whose very real quality is rather lost in the photograph, partly because it owes a good deal to the suavity of its colour.

As an example of apparently easy accomplishment—the emphasis is on the word "apparently"—the figure of the Goddess of Mercy, Kwan-yin (Fig. 1), in creamy blanc-de-chine, seems to me as good as could be found; note, among other things, the flowing grace of her dress, the benign features not quite of this world, the slight curve of her body—a woman withdrawn into herself. Man has always made his gods as near his own virtues as he can, and the goddess in this and similar figures does undoubtedly express a perfectly sincere ideal—she has neither the harsh and noble ecstasy of a Gothic vision nor the delicate charm of the Renaissance in Europe; she is a plump and faintly coquettish conception

which springs from no great depth of religious feeling, and is found in no other country.

The jades in the exhibition would require a page or two by themselves; I can only mention one (eighteenth century), which, of its kind, is superb: a vase of white jade, carved with Buddhist emblems back and front, with two dragon-head handles with wings attached, and the whole supported by four kneeling children.



6 AND 7. ONE OF A PAIR OF SUNG VASES, COVERED WITH A CELADON GREEN GLAZE, AND HAVING AN ARCHAIC DRAGON CURLED ROUND NECK AND SHOULDER. (RIGHT) A MING FALCON WITH A CELADON-GREEN CRACKLED GLAZE.



4. A BRONZE RAM'S HEAD OF THE HAN PERIOD: AN EXAMPLE OF SIMPLIFIED TREATMENT WHICH SUGGESTS IMPRESSIONISM.

that it would be a scandalous misuse of terms to apply it to the bronze head of a ram seen in Fig. 4: perhaps I may be allowed to sidestep current art jargon by describing this fragment—presumably the terminal of part of a chariot—as a summary impression of an animal which has received in another medium—that of sculpture—the most magnificent treatment possible (compare this small piece in bronze with the superb monumental stone head which now belongs to Baron E. von der Heydt). Simplification could scarcely go further; nor could the nature of this creature be indicated with more complete understanding. The beast of Fig. 5 is a tiger (pottery with a green glaze), an unusual figure to be found in a T'ang burial. The collector will be impressed by its rarity; the rest of the world will note that this is how the Chinese of the seventh or eighth century saw this particular wild animal, a species which had long since disappeared from the country. The stripes are indicated roughly by incised lines,

and the head owes more to imagination than to observation; but, none the less, the hindquarters and the hind legs are marvellously accurate interpretations of the real thing. With the other illustrations we jump several centuries and find ourselves in an age of



5. A T'ANG POTTERY TIGER (SEVENTH OR EIGHTH CENTURY A.D.), WITH A GREEN GLAZE: A REPRESENTATION, IMAGINATIVE IN THE TREATMENT OF THE HEAD, OF AN ANIMAL WHICH HAD LONG SINCE DISAPPEARED FROM THE COUNTRY.—[Photographs by Courtesy of John Sparks, 128, Mount Street, W.1.]

To the modern mind, there is something a trifle macabre in the notion of placing in the tomb of a dead personage not only slaves and women and grooms and horses and camels for the spirit's use in the after life, as well as four fierce guardians to ward

THE NEW WATERLOO BRIDGE — AGAIN A CAUSE OF CONTROVERSY.



"LONDON IS LOOKING FORWARD TO THIS MAGNIFICENT JUBILEE BRIDGE": AN ARCHITECTURAL MODEL OF THE NEW STRUCTURE AS IT WILL APPEAR FROM THE SOUTH SIDE OF THE THAMES; SHOWING PART OF SOMERSET HOUSE AND BRETENHAM HOUSE (ON THE EXTREME LEFT).



THE NORTHERN END OF THE NEW WATERLOO BRIDGE, BETWEEN BRETENHAM HOUSE (ON THE EXTREME LEFT) AND SOMERSET HOUSE, AS IT WILL APPEAR WHEN COMPLETED: PART OF A MODEL, SHOWING HOW THE NORTHERNMOST ARCH WILL SPAN THE EMBANKMENT.



THE UNDER-SIDE OF THE NORTHERNMOST ARCH OF THE NEW WATERLOO BRIDGE AS IT WILL APPEAR FROM THE RIVER BENEATH WHEN COMPLETED: PART OF THE MODEL SHOWING THE TWIN-ARCHES CONSTRUCTION AND (IN CENTRE) THE ENTRANCE TO THE TRAMWAY TUNNEL FROM THE EMBANKMENT.

The much-discussed Waterloo Bridge controversy cropped up again in Parliament on June 3, when the House of Commons rejected, by 121 votes to 96, the London County Council's request for power to borrow £280,260 towards the cost of demolishing and rebuilding the bridge. The estimated total cost was mentioned as about £1,295,000. At the outset of the debate Mr. Hore-Belisha, Minister of Transport, announced that, since the Council had proceeded with a scheme twice disapproved by Parliament, there would be no grant from national funds. It was left to the House, however, whether or not to allow the L.C.C. to raise a loan, on which

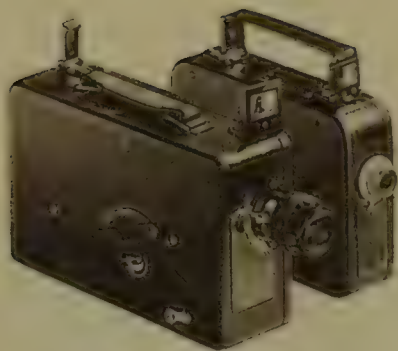
point the Government had no desire to obstruct the Council. Several speakers urged that it would be a lesser burden on the ratepayers if the cost of the bridge work were defrayed out of the rates than if interest had to be paid on a loan for a long period. The vote indicated that this view prevailed. One Unionist (also on the L.C.C.) said: "London is looking forward to this magnificent Jubilee bridge." The decision of the House was discussed at a meeting of the London County Council held on June 4, and the above-mentioned announcement by the Minister of Transport was strongly criticised.

ind by Sir Giles Kirkpatrick Scott

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THE LAST ENGLISH KING TO COMMAND IN THE FIELD REPRESENTED IN THE TATTOO: THE IMPERSONATOR OF GEORGE II., WHO WAS VICTORIOUS AT DETTINGEN IN 1743, AND IN 1708 (BEFORE HIS ACCESSION) HAD FOUGHT AT OUDENARDE.



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In honour of the Silver Jubilee, this year's Tattoo in the Rushmoor Arena at Aldershot (from June 13 to 22, except June 16 and 17) is one of exceptional brilliance, organised on a greater scale than any of its predecessors. No fewer than 5000 soldier-performers take part in it, and the massed bands are the largest on record. The central theme is the Crown, with all it represents—chivalry, loyalty, freedom, ordered government, brotherhood, and sacrifice. The setting has an appropriate significance, and is of unprecedented extent. The main set piece on the arena is the Tower of London, as it was in the fifteenth century, a

reminder of the ancient home of our earlier kings. Further away, on Claycart Hill, is a representation of Windsor Castle. A modern battle is again included, taking the form of an infantry attack on a village. In the *finale* appears an Imperial crown brilliantly lit from within, and guarded first by warders of the Tower and secondly by guardsmen. Then follows a pageant of ten previous English Sovereigns who have had a Silver Jubilee—Henry I., Henry II., Henry III., Edward I., Edward III., Henry VI., Henry VIII., Elizabeth, George II., and George III., each attended by a picturesque retinue.

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Of Interest to Women

The brilliant London Season is drawing to a close, and women are thinking of fashions for the holidays. Appreciating this fact, Jay's, Regent Street, are showing ensembles that are different, which may as appropriately be worn at home as abroad. The model on the left is carried out in a new silk and wool material of a lovely pervenche-blue shade, the overcheck being somewhat darker. It consists of a dress with long sleeves and a coat enriched with dyed ermine; the scheme is completed with a white piqué collar. A fancy silk has been used for the suit in the centre, of which one may become the possessor for 9½ guineas. In this instance it consists of a coat and skirt, the scarf lined with taffeta. The coat and skirt on the left is 7½ guineas, and is made in sand-coloured cloque. The buttons are of leather and the flower of taffeta. All interested in this subject must write for the catalogue, which will gladly be sent gratis and post free.

"Blue Grass" is the name that Elizabeth Arden (25, Old Bond Street) has bestowed on her latest perfume, and this she has done because it reminds her of the blue-grass country of Kentucky in the spring when the locust trees are blooming. Nevertheless, in a strange subtle manner, it conjures up an individual fragrance for every woman. As will be seen from the picture, the actual country which is very high, is reminiscent of Derbyshire, with stone walls, dales, and rivers. It is in places like this that Englishwomen who love horses and hunting immediately feel at home. Now reverting to the Blue Grass perfume, it has the fragrance of flowers, suggesting the fresh woodside breath of the country. It is provocative yet discreet, youthful but not unsophisticated. It is the kind of perfume that is ever associated with lovely women. It is as suitable for day as for evening use, and is ideal for those occasions when one does not wish to appear too sophisticated. Neither must it be overlooked that it makes an ideal "bon voyage" gift, and one that is ever welcome.

There is probably not anything in which greater developments have taken place than the dressing-table. Asprey's, Bond Street, have designed and carried out the adjustable model on this page. In it English walnut and mirror-glass share honours. Electric lights are cleverly introduced at the sides, while the fittings are of lapis lazuli and ivory. There is a manicure compartment and secret sections for jewels. When closed, it suggests a writing-table. There are many variations on this theme in these salons.



The Holiday by the Sea...

The newest notions in
Gay Sun-dresses
and Swimming Suits
... by Debenhams

Perfect fitting pure woollen

..Bathing Suit

in a new lace-stitch design,
Tight fitting bodice and
skirt attached from natural
waist-line. Turquoise,
white, navy, 35/9
rose, green,
and yellow.

MODEL TOWELLING
WRAPPER in buff colour-
ing with bright 98/6
striped collar



Inexpensive Beach Dress

on white
ground with
multi-coloured
checks
In reliable
washing cot-
ton material
trimmed
with pique
collar.

Buttons and button-holes
down 29/6
the back

COATS to match,
short sleeves... 14/9

Beach Shoes... 35/9
(Foreign)

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PYORRHŒA?

— NOT ME!



"JOAN'S SO ATTRACTIVE!" said her friends, "such beautiful teeth!" And indeed she was proud of their whiteness. She cleaned them carefully every day, her precious pearls.

WHAT HER TOOTHBRUSH REVEALED. One day, however, she noticed her toothbrush was slightly pink, and found that her gums were bleeding. She hurried to see her dentist. He told her that this was one of the earliest symptoms of Pyorrhœa, but that there was no need for alarm, yet. She had sensibly come to him at once. He explained about Pyorrhœa.

THE CAUSE OF PYORRHŒA. Modern conditions and unsuitable diet are responsible for lowering the natural resistance of the mouth tissues—thereby inviting the dread Pyorrhœa germ, which lies hidden for years. Fine white teeth are often deceptive. The simplest way to ensure healthy resistance is by regular care of the gums.

DARE YOU NEGLECT IT? Gums that are neglected become flabby and unhealthy, and eventually lead to Pyorrhœa. Pyorrhœa has tragic effects—good teeth are lost as well as bad, and a general poisoning of the whole system takes place. Once Pyorrhœal symptoms have appeared, only your dentist can give you treatment—sometimes a long and disheartening business.

PREVENTION IS SO SIMPLE. Yet it is so easy to guard against Pyorrhœa. Daily massage with Forhan's for the Gums keeps tissue firm and healthy. Besides being a first rate toothpaste, Forhan's contains those astringent and antiseptic properties necessary for the prevention of Pyorrhœa. Don't risk delay—get a tube to-day!

● When next you see Forhan's
displayed—buy then and there!

Forhan's

for the gums

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

CATCHING trouble before it develops is less costly to motorists both in time and risk; but how many of us are apt to leave things to be done to our cars a little late? Statistics have shown that ninety-nine cars out of every hundred require their wheels properly aligned once or twice a year at least. Yet it seems to me that when you ask your friends when they last had their car done, very often the reply is, "It has never been done." And that is the trouble of the modern motorist. He runs a risk of accident without knowing it because of such a habit of neglecting details. He looks after the engine all right, but everything else is more or less forgotten; yet the chassis, steering, and wheels of the car are just as important. As a matter of fact, continuous running day after day of any car, no matter what its make, is bound to have a detrimental effect on the wheel alignment, possibly the frame and steering assembly. Bumping against kerbs and hitting potholes in the roadway are two common ways of throwing wheels out of alignment. The result of such mishaps disturbs the alignment angles just a little, but a little is enough to make steering difficult and tyre wear excessive. So long as the car is driven in these conditions, it must fall below its proper standard of driving ease and performance. Of course, minor collisions and crashes are almost bound to throw wheels out of alignment, so this has to be rectified under all circumstances. Nowadays the various garage and service stations are fitted with such excellent equipment that modern cars can be "vetted" to see if their brakes, steering, wheels, and other parts of the chassis are in proper

order. The charge is small, and it is well worth every motorist's while to have his car looked over for these items at least twice a year. One must always remember that our present motor laws compel the owner of a car to be responsible that he only drives it in a proper and fit condition.

Tyres have been increased in price, which is not surprising considering the larger amount of rubber that is being used in all sorts of industries nowadays besides that required for tyre-making. Even the motor-car itself is requiring more rubber to-day than a few years ago. For instance, the quantity of rubber used in a Ford car has virtually trebled in the last eight years. The model "T" Ford contained only 56 lb. of rubber, while the present Ford "V-8" contains 164 lb. To-day rubber is used for making steering-wheels, batteries,

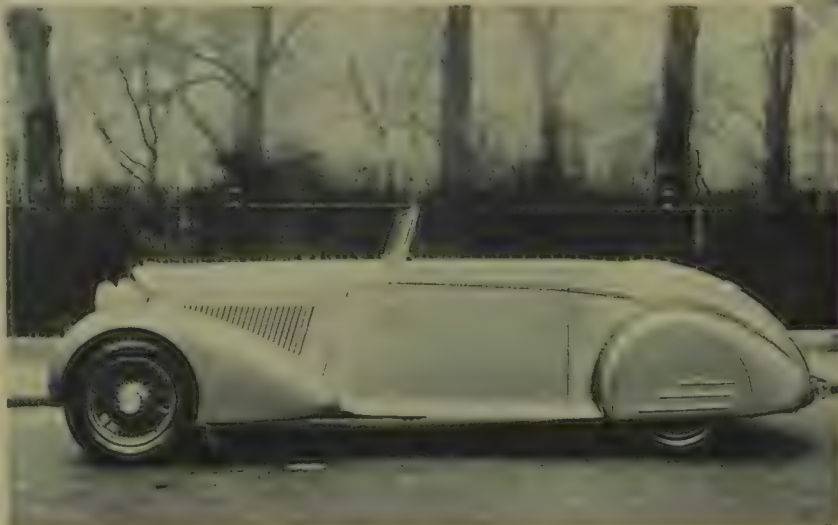


THE LATEST PRODUCT OF LORD NUFFIELD'S ORGANISATION: THE NEW WOLSELEY "WASP."

Particularly generous tyre equipment and all-steel, easy-clean wheels give the new Wolseley "Wasp" a very distinctive appearance. The lines of the car are modern, and the amount of body-room available, together with the anatomically-correct seats, make for more than ordinary comfort on the road. Although selling from £165, this latest product of Lord Nuffield's organisation has a mile-a-minute performance, and does over thirty miles on a gallon.

switches, junction blocks, weather strips, running-boards, floor mats, engine supports, axle bumpers, noise deadeners, fan belts, radiator hose, insulating material, frommets, door bumpers, spring shackle bushes, and coachwork top materials, besides tyres and tubes. Motorists little know what a deal of trouble motor manufacturers take in the preparation of cars for their use; the large amount of testing of materials which all have to pass,

[Continued overleaf.]



A SPECIALLY DESIGNED CONCEALED HEAD COUPÉ ON A 3½-LITRE BENTLEY CHASSIS: A CAR SUPPLIED TO CAPTAIN WOOLF BARNATO.

The coachwork is by H. J. Mulliner. The car was supplied to Captain Barnato by Jack Barclay, Ltd.

A NEW MASTERPIECE

Many of the greatest achievements in modern motoring history have emanated from ALVIS; therefore, experienced motorists everywhere regard the announcement of a new ALVIS model as an event of outstanding significance.

The latest ALVIS masterpiece, the new "CRESTED EAGLE," is a car to uphold and enhance this great reputation.

In producing this new Model, ALVIS engineers have provided first and foremost a car of exceptional refinement and luxurious comfort, yet with these qualities they have successfully combined the truly characteristic ALVIS performance.

The ALVIS "CRESTED EAGLE" is a car which will uphold the ALVIS traditions amongst the world's finest cars; it is a car which, whether owner or chauffeur-driven, cannot fail to render a high degree of service with complete satisfaction.

Note these special features

- Newly-designed 20 h.p. Six-cylinder engine giving more power, more acceleration, greater flexibility and more efficiency.
- New and improved ALVIS exclusive system of Independent Front Wheel Springing and Steering.
- Improved all-silent all-synchromesh four-speed gearbox.
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H.P.

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Castrol
proved
as
reliable
as an
Austin"**

H Austin



"10,000 miles in a fortnight under ordinary road conditions, without an engine stop, is an exacting test and one calling for perfect lubrication of all reciprocating parts.

The Austin car which recently successfully completed such a test under R.A.C. observation proved on examination of the engine parts that practically no wear had taken place, and that lubrication had been most efficient and economical throughout the long run ; in fact, the Wakefield PATENT Castrol used proved as reliable as an Austin."—*Sir Herbert Austin.*

**REDUCES
CYLINDER
WEAR AND
OIL
CONSUMPTION**

**WAKEFIELD PATENT
Castrol
MOTOR OIL**

and a strict specification and severe examination before being used in car construction. For instance, the Ford steering-wheels must withstand being dropped from a height of six feet after twelve hours' exposure to a temperature of 20 degrees below zero Fahrenheit. Wind-shields' weather strips are exposed to the hot sun and high humidity on the roof of the branch plant of the Ford Motor Company at Jacksonville, Florida, to determine anti-checking and anti-splitting qualities. Rubber matting is given ingenious tests for resistance of abrasion, and, in addition, running-board strips are checked for their qualities in bonding to the steel step on which they lie. Rubber used for the engine supports and axle bumpers is subjected to a distorting force far in excess of any that would be encountered while in use. Fan belts are severely tested for stretching, and improvements based on these laboratory findings have reduced the stretch in Ford fan belts to one-third of what it was, although the present belt is fifty per cent. longer than that used on previous models.

Morris Motors, Ltd., announced recently two new models—a "Ten-Four" and a "Twelve-Four." In appearance these cars are far in advance of anything yet produced by the Morris concern. A sloping radiator and windscreen sweep upward to meet the attractive curve of the roof-line, which then runs into the gentle sweep of the rear panelling, in which the spare-wheel cover is fitted flush, the wheel itself being recessed into the panelling. The bodies are coachbuilt and reinforced with steel facings, ensuring the use of narrow pillars which give the driver a clear view from all angles and unlimited vision for the passengers. But this is only one of many refinements of the new models. There are many others which are seldom found on other cars under £500. Particular care has been taken to ensure adequate and draughtless ventilation. The windscreen is hinged at the top and is infinitely adjustable up to a wide angle. The door windows provide a vertical opening behind the door pillar and are fitted with louvres, while additional



THE SINGER AIRSTREAM ON THE FAMOUS SINGER 11-H.P. CHASSIS WITH INDEPENDENT FRONT SPRINGING AND FLUID-DRIVE: A CAR REFLECTING THE STREAMLINE OF THE AMERICAN SUPER-AIRPLANE BEHIND IT.

ventilation is provided by a scuttle air-scoop. The windscreen - wiper, which is mounted at the bottom of the screen, operates over a wide area. Seating accommodation for four people is within the wheelbase, though this still gives ample leg-room. The seat-back is hinged to reveal a generous amount of luggage accommodation. The cars are fitted with the Smith-Jackall inbuilt hydraulic jacking system, operated from the interior of the body. This raises all four wheels off the ground, or either the two front or the two rear wheels; and is easy to operate without effort by the driver. Direction-indicators are concealed in the body pillars,

and a coloured warning-light in the centre of the steering-wheel shows when they are in use. The frame incorporates a sturdy structure, which serves as a portion of the body-floor, and is further strengthened by three pressed steel cross-members and one central cross-tube. The body side-members are extended to the level of the bottom of the main frame-members to form a double box section. This construction provides a degree of rigidity unusual with a car of this type. Road safety is ensured by the low centre of gravity, good visibility, rigid frame construction, generous tyre equipment, and wide track. The prices of these cars are: "Ten-Four" saloon, £172 10s. with fixed head, or £182 10s. with sliding head. The 12-h.p. engine is available in the same chassis for £5 extra. A very smart two-door coupé body with ample room in all seats is available on the "Ten" chassis at £215 and on the "Twelve" at £220. An interesting feature of this model is the large luggage compartment at the rear. All these cars should find a ready sale as the roomiest 10-h.p. and 12-h.p. cars on the



FOR THE USE OF M. KLZLOWSKI, THE DISTINGUISHED POLISH STATESMAN: A HOOPER LIMOUSINE ON A 25-H.P. STRAIGHT-EIGHT DAIMLER CHASSIS. The car is painted black, with a white picking-out line. It is trimmed with West of England cloth. The woodwork is "Hooper" ebony.

market, as the seating accommodation is equal to a 25-h.p. car.

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And it is not too far — a night's journey by rail, or a day's journey by air. And staying there is not expensive, even at the best hotels, where under an inclusive arrangement, you may take your meals without extra charge at the Sporting Club or the Beach Restaurant as well as in your hotel.



Monte Carlo Beach



SUMMER HOLIDAYS . . . ON LAND AND SEA.

By EDWARD E. LONG, C.B.E., F.R.G.S.

FRANCE — ITALY — GERMANY — AND SPAIN.

SUMMER, and its ever-welcome holiday season, leads many people to thoughts of foreign travel, with all the charm it holds in store of seeing scenery which differs greatly from that of our own land, of witnessing modes of life far removed from our own, and of visiting spots famous

on first and second-class *wagons-lits* and Pullman supplements to holders of such tickets.

Italy's summer charms lie chiefly in her lakes and mountains. Then is the time when you appreciate to the full the beauty of the Lake of Como, with its splendid resorts of Cernobbio, Cadenabbia, Tremezzo, Bellagio, and Menaggio; of Lake Maggiore and Stresa; of Lake Garda, on the shores of which lie lovely Gardone, Riva, Fasano, Bogliaco, and Salò, and of the smaller lakes of Iseo, Orta, and Varese; and then, too, is the season for the Dolomites, that mountain wonderland, where peaks of magnesian limestone, weathered into the most fantastic shapes, reflect the changing hues of orange, crimson, violet, and deepest purple in the glow of the setting sun, whilst all about them lie hills clothed with forests of pine, plains splashed with the blossoms of flowers, and clear Alpine lakes, blue-tinted, and with enchanting scenery around their shores. Splendid centres for the Dolomites are Bolzano, Merano, and Cortina, each with excellent hotel accommodation and good facilities for sport; and there are smaller places, such as Carezza, Madonna di Campiglio, San Martino di Castrozza, Solda, and Ortisei, where one can spend a quiet but very enjoyable holiday.

Italy also has the lovely mountain region of the Valley of Aosta, and its side valleys, giving glorious views of



"THE LIDO OF THE DOLOMITES": THE LOVELY LAKE OF BRAIES, WHICH IS NEARLY 5000 FEET UP AMONG THE MOUNTAINS AND BOASTS DELIGHTFUL SCENERY.—[Photograph by Leo Bachrendt, Merano.]

situation at the head of the Gulf of Quarnero, on the eastern coast of Istria. There are reductions on railway fares on Italian railways to the extent of 50 per cent., and even higher, for parties of at least eight persons travelling together, and hotel rates are extremely reasonable.

Germany is offering a 60 per cent. reduction for rail travel this summer, and with this and registered *reichs-*marks, an economical holiday is possible in any part of this interesting land. Foremost in attraction for British visitors is the Rhine, rich in legend and historical association, and with some of the finest river scenery anywhere to be seen—steep, forest-clad banks, their heights crowned with mediaeval castles; gentler slopes, terraced with vineyards, and tiny islands around which the fast-flowing waters surge. Such is the Rhine between Mainz and Coblenz, both charming old towns; and then on its banks there are Cologne, the Rhineland capital; Düsseldorf; Bonn, and its famous University; Wiesbaden, Germany's world-famed spa; Worms, of Luther fame; Mannheim; Karlsruhe; and Heidelberg, rich in romance, in a setting of great beauty, and with a castle said to be the finest ruin in Germany. Other German towns and cities with a special appeal are Nuremberg, with its memories of Albrecht Dürer and the *Meistersingers*; Munich, a city of stately



MONTE CARLO: TENNIS COURTS OF THE FAMOUS COUNTRY CLUB; WITH THE BEACH HOTEL AND THE SWIMMING-POOL IN THE BACKGROUND.

in history and legend. France is fortunate in having a wide range of resorts for summer holidays. She has those of the lovely region of the French Alps—Chamonix, Châmbéry, Evian, and Aix-les-Bains; of Contrexéville, Vittel, Plombières, Bussang, and Luxeuil, among the mountains of the Vosges, and Bourbonne Bains, not far off, in Haut-Marne; there are Mont Dore and Clermont Ferrand amid the peaks of Puy de Dome, in Auvergne; Millau, in the highlands of Cantal, is the centre for the Gorges du Tarn; and then, in the Pyrenees, are Cauterets, Luchon, Bagnères-de-Bigorres, Ax-les-Thermes, Font-Romeu, Vernet-les-Bains, and Amélie-les-Bains.

Vichy, in the heart of France, is the most frequented French spa in summer-time, and a delightful holiday centre, with a number of special attractions in the way of sport; along the coast of Picardy, with its white cliffs and down-like headlands, are several charming resorts, of which the best known and most fashionable is Le Touquet, famed for its fine hotels, and its golf, its *plage*, and pine-woods; amongst others, the Norman coast, with its granite rocks and golden sands, and such historic centres near by as Rouen, Falaise, Caen, and Bayeux, has Etretat, Dieppe, Le Tréport Granville, and Deauville, the last with a world-wide reputation for the smartness of its beach; whilst on the Breton shore, with its quaint fishing villages, its rugged and many-tinted rocks, and a hinterland scattered with mysterious Druidical remains, are St. Malo, Paramé, Dinard, St. Briac, St. Cast, Paimpol, Perros-Guirec, Trébeurden, Morlaix, Roscoff, St. Pol-de-Léon, La Baule, and Pornichet. Much further south, on the Bay of Biscay, where great Atlantic rollers break in foam on a rocky coast, are Biarritz and St. Jean de Luz, two beauty spots of the Côte de Basque. Finally, France has some of the most up-to-date watering-places in the world on the Riviera—Nice, Cannes, Menton, Hyères, St. Raphaël, Juan-les-Pins, and Monte Carlo, the last with a wonderful bathing beach, which has one of the finest swimming-pools in the world, with a Summer Sporting Club and a Casino close by, where one can swim, dance, dine, and have a turn at the tables—the finest summer rendezvous one can imagine. The popularity of a summer holiday on the French Riviera is likely to be largely increased by the special P.L.M. Railway thirty-day return tickets issued from London every Monday and Saturday, at a 30 per cent. reduction on two single fares, and with a 25 per cent. reduction



VENICE, ALWAYS A POPULAR SUMMER RESORT: A VIEW SHOWING THE FAMOUS RIALTO BRIDGE BUILT OVER THE GRAND CANAL IN 1588-92.—[Photograph by Enit, London.]

Mont Blanc, Monte Rosa, Gran Paradiso, and the Matterhorn. Courmayeur, Cogne, La Thuile, Valtournanche, and Gressoney are convenient centres for exploring its beauty; and Aosta, the capital, has great artistic and historic interest. Amid the hills of Umbria are Perugia, a stately mediaeval town with a charming view; and Assisi, the town of St. Francis; the Apennines of Pistoia, in Tuscany, afford such pleasant holiday retreats as Vallombrosa and Saltino; and in the Brescian Alps of Lombardy are Bovegno and Collio, both fine centres for excursions among the mountains.

There are many fine spas in Italy, among which one may mention Montecatini, Saint Vincent, Acqui, Agnano, Fiuggi, Ronciglione, San Pellegrino, and Salsomaggiore, and the field for one's choice of a seaside resort is extremely wide, ranging from those gems of the Italian Riviera—San Remo, Santa Margherita, Rapallo, Alassio, Nervi, and Ospedaletti; Viareggio, the fashionable resort on the coast of the Tyrrhenian Sea; Amalfi, Ischia, Capri, and Sorrento, on the Naples Riviera; to Venice, the Queen of the Adriatic, with its enchanting Lido, amid the lagoons; the Adriatic coastal resorts of Rimini, Riccione, and Cattolica; the lovely Isle of Brioni, opposite Pola; and Abbazia, with a delightful

buildings and artistic treasures; Dresden, Saxony's fine capital; Weimar, where Goethe and Schiller, Liszt and Nietzsche dwelt; Frankfurt, birthplace of Goethe, with Bad Nauheim near by; Bayreuth, of Wagnerian fame; and Freiburg, with its splendid Minster; and the old walled towns of Rothenburg, Nördlingen, and Dinkelsbühl, three of the most perfect specimens of mediaeval towns in Europe, and picturesque almost beyond belief, should attract many a visitor.

In lake and mountain scenery Germany is well to the fore. The Bavarian Highlands, with their lofty peaks and Alpine lakes, their old-world villages and stately castles, and their picturesquely-clad peasants, form an ideal holiday ground, for which Oberammergau is one of many excellent centres; so, also, the high region of the Black Forest, with beautiful Lake Titisee and the Feldberg, and close by the lovely spa of Baden-Baden; and the district of the Harz Mountains, a region of imposing peaks and enchanting valleys, source of inspiration for Goethe and Schiller, and with the summit of the Brocken affording glorious views. On the lovely Lake of Constance, Lindau is an idyllic spot for a holiday, and then there are the Alps of Swabia to tempt one, and such North Sea bathing resorts as Borkum and Nordeney, Juist and Westerland-on-Sylt, and, on the Baltic coast, on the Island of Usedom, Swinemünde, the largest and most fashionable of Baltic bathing resorts.

There is certainly no more delightful district for a summer holiday than the northern coast of Spain, and no seaside resort with greater scenic charm than San Sebastian, its beautiful *plage* curving around an inlet from the Bay of Biscay, with a wide stretch of sand, from which the bathing is perfectly safe, and the entrance to which is crowned with lofty headlands, with a rocky isle in the fairway; whilst high ground backs the city, laid out with a lovely tree-lined promenade, facing the sea, where are magnificent hotels. Splendid roads for motoring and very fine facilities for sport add to the amenities of San Sebastian. Along this bracing coast also lies Santander, which has a particularly fine bathing beach, with the prehistoric caves of Altamira within easy reach, and just beyond Cape Finisterre is Vigo, with its beautiful bay; other Spanish seaside resorts are those of the lovely coast of Catalonia, such as Sitges, and Spain has summer resorts of great charm, too, in the Pyrenees, and among the highlands of Galicia, the mountains of Guadarrama, and the Sierra Nevada.



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SWITZERLAND—AUSTRIA—AND HOLLAND.

WHICHEVER of the many resorts in Switzerland you choose for a holiday, you are sure of an enjoyable one, for none knows better than the Swiss *hôte* the art of making a guest thoroughly comfortable; and wherever you go in Switzerland you are certain to be within hail of delightful mountain scenery, whilst most of its resorts have splendid facilities for open-air bathing. Moreover, like other European countries which are popular with summer holiday-makers, Switzerland has reduced hotel rates to very moderate proportions, and a 30 per cent. reduction is in force on railway fares.

In spite of the fact that it is so largely mountainous, Switzerland has a great variety of scenery, and those who wish to divide a holiday up into a few days here and a few days there—a motoring holiday, for instance—can obtain an astonishing amount of scenic and other form of change, for customs and types of architecture vary in the different Cantons, even language, and whilst in the Grisons you will hear Romansch, Ladin, and Italian, in St. Gallen, Thurgau, Zürich, Glarus, Schwyz, Lucerne, Berne, and other central and northern Cantons, German is spoken; whilst in the Cantons Valais, Vaud, Fribourg, and Neuchâtel, French is the language more generally used. And you have a choice of resorts at almost any altitude. High up among the beautiful Rhaetian mountains is St. Moritz, with its lovely lake, its magnificent hotels, its charming walks among pine forests, and its splendid facilities for sport; and near by is Pontresina, with the glacier at Morteratsch and the great Bernina Range as its special attractions, whilst in the Grisons, too, are Maloja, Sils Maria, Davos, Klosters, Ragatz, Arosa, and Schuls-Tarasp-Vulpera, the last, close to the great Swiss National Park.

A splendid centre just under the 2000-ft. level is Interlaken, the gateway to the far-famed Bernese Oberland. Situated on a neck of land between the beautiful lakes of Thun and Brienz, with a wonderful view of the queenly

is Zürich, with its commanding situation on the lake of that name, its quaint old houses, fine views of the distant mountains, delightful walks among the hills overlooking the lake, and along the crest of the Uetliberg, and its facilities for excursions to Thalwil, Horgen, Rapperswil,

and historic capital, stands in the midst of wonderful mountain and valley scenery, on the bank of the River Inn, and has splendid facilities for sport and amusement, and for excursions—to the lovely Stubai Valley, the Stubai Alps, the Lanser Lakes, and to many a quaint Tirolean village; then there are the resorts on the beautiful Achensee—Pertisau, Seehof, and Scholastica; also Mayrhofen, in the Zillertal; Kitzbühel, at the foot of the mountains of the Kaiser-gebirge, and with the Schwarz Lake near by; and Zell-am-See, on the large Zeller Lake. On the Austro-Bavarian border, on the slopes of the Kapuzinerberg, and stretching along by the River Salzach, is Salzburg, famed for its Festival Plays, its Cathedral, its palaces and castles, a fine holiday centre; for within easy reach is the splendid scenery of the Salzkammergut. Bad Gastein and Bad Ischl are up-to-date spas, the latter a centre for the Gosau Valley, the Hallstatt Lake, and the ice caves of Dachstein; Poertschach and Klagenfurt are popular resorts on the Woerthersee, in Carinthia, and Austria has also Vienna to offer—the Gay City on the Danube, the home of the Waltz King and the Waltz.

For those whose holidays have always been spent in hilly lands, Holland, with its flat stretches of pasture land, intersected with canals and dykes, offers a refreshing change. There is certainly no more restful manner of spending a holiday than to drift peacefully along an old Dutch canal, by banks lined with pollarded willows, past fields of waving grass, with fine herds of cattle, by old-world windmills, and through quiet old towns, with picturesque houses, and streets so very clean. As to the centres and resorts, they are world-famous.

Travel between this country and the Continent has become very simplified. Cheap tickets, available for varying periods, are now issued by the Great Western, London, Midland and Scottish, London and North Eastern, and Southern Railways by no fewer than fifteen routes—Dover to Calais or Ostend; Folkestone to Boulogne or Dunkirk; Newhaven-Dieppe; Southampton to Havre or St. Malo; Harwich to the Hook of



SWITZERLAND: THE BERNESE ALPS OF THE JUNGFRAU CHAIN—A SCENE TYPICAL OF THE GLORIOUS COMBINATION OF SNOW-CLAD MOUNTAINS AND FOREST SCENERY WHICH IS SO CHARACTERISTIC OF THE COUNTRY.

Photograph by Swiss Federal Railways.

Pfäffikon, Wädenswil, and other pretty lake-side resorts. And then there are Champéry and Loèche-les-Bains, in Valais; Engelberg; Basle and Schaffhausen, on the Rhine, and those beautiful holiday resorts on the lakes Switzerland shares with Italy—Locarno, on Lake Maggiore, where was signed the now famous Treaty of the Five Powers,



IN THE ZUIDER ZEE: HAY-MAKING ON THE OLD-WORLD ISLAND OF MARKEN.

Photograph by E. E. Long.

Jungfrau, Interlaken is connected by road and by rail with all the beauty spots of the Oberland; it has many hotels, with prices graded to suit all purses, good swimming baths, a fine Kursaal, and, as a special attraction, open-air performances are being given this season of Schiller's "William Tell." At higher altitudes, among the mountains, are Lauterbrunnen, Grindelwald, Mürren, Wengen, Scheidegg, Kandersteg, and Gstaad, and one can go by the Jungfrau Railway up to the Jungfraujoch plateau, 11,340 ft. above sea-level, from which the view is incomparable. On Lake Thun, Spiez and Thun are very attractive little resorts, also Brienz, on the lake of that name; and not far from Brienz is Meiringen, the centre for the Falls of Reichenbach and the Gorge of the Aar.

Perched among the mountains overlooking the Rhône Valley is Villars, whilst from the heights above, Caux looks down on the lovely Lake of Geneva, with, on the shore beneath, pretty Montreux, Territet near by, and the Castle of Chillon. At the other end of the lake is Geneva, of international fame, a splendid summer centre for land and lake excursions, and with a fine *plage*, a reputation in the latter respect shared with Lausanne, charmingly strung out on hill slopes, with a fine golf-course a thousand feet up on the heights above and its delightful *plage*, at Ouchy, some hundreds of feet below. For wild lake beauty, mingled with romantic legend, Lucerne is unsurpassed, and its picturesque mediaevalism is combined with an up-to-date bathing beach and splendid facilities for excursions by land and water. Lucerne, Lausanne, and Geneva have some of the best of Switzerland's hotels, and each has a strong and widely different historical interest. Another charming holiday centre in the summer-time

and Lugano, curving around a bay on the lake of that name, a paradise of natural beauty.

Austria has many attractive centres for the holiday-maker. In the Vorarlberg, overlooking Lake Constance, with fine views of the Swiss mountains of Saentis, with the valley of the Rhine to the south and high mountains on the east, is Bregenz; Innsbruck, the Tirol's picturesque



SWITZERLAND: BATHING AT HOLIDAY-TIME ON THE CHARMING LAKE-PLAGE OF LUCERNE.

Photograph by Franz Schneider.

Holland, Flushing, Antwerp, Zeebrugge, or Esbjerg; Grimsby to Hamburg; and Hull or Gravesend to Rotterdam; and, for those who prefer to travel by air, Imperial Airways maintains no fewer than sixteen services! These are from London to Amsterdam, to Berlin, to Budapest to Copenhagen, to Halle, to Leipzig, to Lille, to Prague, to Vienna, and to Malmö, once daily, Sundays excepted; to Basle, Hamburg, and Zürich, twice daily, Sundays excepted; to Brussels, three services each week-day and one on Sunday; to Cologne, four services each week-day and one on Sunday; and to Paris, five services each week-day and three on Sunday. There is a week-end service to Le Touquet, from London, on Fridays and Saturdays, returning on Mondays, with a Sunday excursion; in all, a very good programme, it must be admitted. The distinguishing feature of this year's summer holiday season as regards the Continent is "Special Trains." Messrs. Thos. Cook and Son's Grand Tour of Germany by special train last summer was such a success, all five departures having been booked up completely in less than a month after they were first announced, that this year the Grand Tour scheme is being applied to both Germany and Italy. These tours include travel, hotel accommodation, sightseeing, and all other necessary expenses, and are run at such reasonable rates that they would cost as much as a third more if taken in the ordinary way. Cook's are also running special trains to Switzerland and the Riviera, which, by neutralising the unfavourable rates of exchange, materially reduce the cost of such Continental holidays. Particulars of all tours are given in "Summer Holidays Abroad" which will be sent free, on request, from any of Cook's offices.



VIENNA: AN AIR VIEW OF THE SCHÖNBRUNN PALACE, ONCE THE RESIDENCE OF THE IMPERIAL FAMILY; SHOWING THE BEAUTIFUL GARDENS AND GROUNDS, WHICH ARE NOW A PUBLIC PARK.

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SEEN FROM THE DECK OF AN ELLERMAN CITY LINE CRUISING LINER: THE ROCK OF GIBRALTAR.

Photograph by Ellerman City Line.

wonderful old round towers of grey granite, and red-tiled, enclose a town rich in buildings of historic interest, among which the great thirteenth-century castle ranks first.

A Baltic cruise sometimes includes a visit to Leningrad, with an opportunity of seeing the proud palaces of Peter the Great and Catherine, Tsarskoye Selo, where the ill-fated Nicholas II. lived until the outbreak of the Revolution, and the splendid museum known as the Hermitage, which contains a marvellous collection of treasures; and to Helsingfors, now known to Finnish-speaking people as Helsinki, where the harbour fortress of Sveaborg and the great Cathedral of St. Nicholas remind one of past Russian domination, whilst post-war buildings of a distinctly novel type proclaim the new era of a free Finland. All cruising vessels call at Stockholm, a city of architectural gems, set amidst gleaming waters, and with a Valhalla wherein rests the body of the great Gustavus Adolphus; and passing thence round to Copenhagen, a stay is made, when weather permits, at Visby, the ancient port of the isle of Gotland, once the richest city in all Scandinavia, now a wonderful old town of the past, still with two miles of massive wall surrounding it, studded with great square towers, a cathedral which dates from 1190, and the ruins of ten churches. Copenhagen has canals with quays lined with old gabled houses, handsome palaces, the busiest of thoroughfares, masterpieces of Thorvaldsen, and, in the Tivoli, one of the largest pleasure gardens in the world.

At the head of a fjord which runs inland from the Skagerrack, Oslo, Norway's capital, has a commanding situation, high ground, forest-clad, rising behind it to add to its beauty.

One of the cleanest and brightest of the world's capitals, its principal street, Karl-Johans-gade, leading to the beautiful Slotspark, crowned with the Royal Palace, is particularly fine. Oslo gives one a delightful impression of Norway, and forms a distinct contrast to Bergen, on the western coast, among the great fjords, another of the old Hansa ports, and with coloured wooden buildings of the Hansa days said to be the oldest of their kind in Europe. With high hills around and deep-water inlets, Bergen is picturesque in the extreme, and it is fitting that from here one should visit the fjords, those great waterways extending, some, for nearly a hundred miles inland, their channels wide at first, with level and undulating farm-studded pasture lands and woods on either side, narrowing, the banks becoming higher and much steeper, until the farm dwellings, perched on lofty ledges, appear like toys; and the banks then giving place to mighty walls of rock, rising sheer from the water's edge for a thousand feet and more, with here and



VISITED ON OCCASION BY CUNARD-WHITE STAR AND OTHER CRUISING LINERS: MEDIÆVAL RHODES—A QUIANT STREET.

Photograph by Cunard-White Star Line.

there a waterfall from the snow-clad heights above pouring over the cliff face in a cloud of mist and spume. There is no scenery elsewhere in Europe to equal the wild and lonely grandeur of the fjords of Norway.

Cruising towards the Mediterranean, it is interesting to call at the ports of Corunna and Vigo, the former with its memories of the Great Armada and of Sir John Moore, and the latter the scene of Rooke's cutting-out of the Spanish treasure-fleet, because it enables one to make a comparison between the life of Galician Spain, and life as one sees it when, having had a peep at historic Lisbon and a dip from the perfect plage of Estoril, one lands at Cadiz, among its "miradores," and journeys to gay Seville, in Andalusia, with its "Giralda" and its Cathedral, a jewel of Gothic art. As unlike the Spain of Galicia, too, is Malaga, with the almost tropical luxuriance of its vegetation; and further north, on the coast of Catalonia, Barcelona, with its remarkable progressiveness, reveals to us another phase of life in Spain; whilst across the Balearic Straits, in Palma, the picturesque capital of beautiful Majorca, we see the blend of Spanish life and art with that of an island folk dating back to the Bronze Age.

To call at Villefranche, founded as a Free Port by Charles II. of Anjou, Count of Provence, in the fourteenth century, and to pay a visit to the bathing beach of Monte Carlo, is to enjoy a perfectly delightful time, for Monte's new Summer Sporting Club is one of the most recent and finest of its kind, and if you hit upon a fête day there you are in luck indeed. Rapallo affords convincing evidence of the beauty of Italy's



TALLINN (FORMERLY REVAL), AN OLD HANSA TOWN: A VIEW SHOWING PART OF THE TOWN WALLS AND THE WELL-KEPT GROUNDS ADJOINING THEM.—[Photograph by E. E. Long.]

Riviera coast; the Bay of Naples is at its best under a summer sun; and, whilst there, one has the added joy of a journey to rocky Capri and captivating Sorrento. Palermo, surrounded with orange and lemon groves, has perfect examples of Christian-Saracen art—the chapel of King Roger is said to be one of the finest in the world—and passing through the beautiful Straits of Messina, between Scylla and Charybdis, one has a glorious view of snow-capped Etna, towering into the sky.

Malta strikes the note of a mediæval island stronghold, until, landing, one discovers the beauty of its palaces; and, at the Adriatic's head, the loveliness of Venice under a summer sky is entrancing, and alluring indeed is its Lido. Along the Dalmatian



AT ANCHOR OFF THE ISLAND OF TENERIFFE: THE ROYAL MAIL CRUISING LINER "ATLANTIS."—[Photograph by Royal Mail Line.]

coast, Spalato, now called Split, shelters wonderful remains of Roman times, and Dubrovnik, once known as Ragusa, with its mediæval fortress walls rising from the water's edge, is the most picturesque port one can imagine. Skies are blue and water calm for cruising amid the classic Isles of Greece, and ashore in Athens one gazes on marvels of the past in stone and wonders whether art has made progress since.

Over on the African shore, Algiers glistens white against dark-green masses of foliage on the hills behind, a blend of the old and the new, as the broad boulevards, fine, tree-lined avenues, and smart shops testify—with the grim old fortress known as the Kasbah on a ridge above, in which once languished Christian victims of the Algiers corsairs, and the way to which to-day is through a maze of dark alley-ways, lined with Berber houses of the past.

Between Ceuta, Africa's stronghold, fortified with battlements built by Portugal, and the great Rock of Gibraltar, wrested by Britain from Spain, one passes out into the Atlantic—to skirt the coast of Africa, past Tangier, where the English Mole and York Castle yet remain, to Casablanca, a modern port, made by France; from there to pay



ANCHORED OFF CORFU, ONE OF THE PICTURESQUE, SUNNY ISLES OF GREECE: A NORDDEUTSCHER-LLOYD CRUISING LINER.—[Photograph by Norddeutscher Lloyd, Bremen.]

a visit to Rabat, still an old-world Moroccan town, with fine mosques and citadel, and much flavour of the days when, as a vassal of Salee, of dread Salee rover fame, it was a daring corsair stronghold. And then out over Atlantic waters to the Isles of the Blest, as the ancients termed the Canary Isles; to Las Palmas, to see how fascinating life can be on Grand Canary; to Teneriffe, to view its mighty Peak, and witness the beauty of the Vale of Oratava; and turning northwards, to Madeira, to discover there, amid its cloud-kissed peaks and fertile vales, its wealth of fruit and flower of tropic and of temperate clime, and its picturesque and kindly folk, an earthly paradise!

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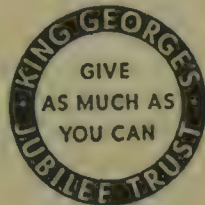
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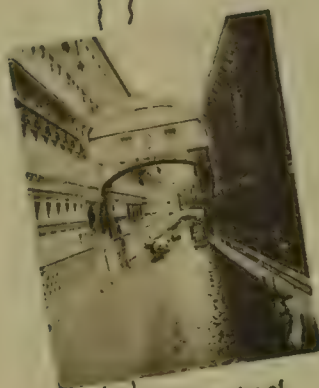
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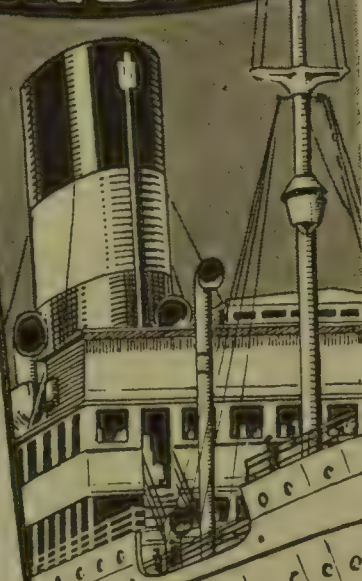
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The Canadian Pacific 22,000-ton liner, the *Empress of Australia*, is being sent on a cruise from Southampton, on June 28, to Oslo, Danzig (Zoppot), Stockholm, Visby, Leningrad (Moscow), Helsingfors, Copenhagen, and Hamburg, 21 days; on July 20, from Tilbury, to Santander, Madeira, Teneriffe, Las Palmas, Casablanca, and Lisbon, 13 days; and on Aug. 3, from Tilbury, to Ceuta, Malta, Venice, Abbazia, Split, Kotor, Dubrovnik, Palermo, and Gibraltar, 21 days.

Other Canadian Pacific cruises are by the *Montclare* (16,400 tons), from Liverpool, on June 29, for Gibraltar, Algiers, Palma, Malaga, and Ceuta, 13 days; on July 13, for Casablanca, Tangier, Gibraltar, and Lisbon, 10 days; on July 27, for Gibraltar, Tangier, Barcelona, Lisbon, and Corunna, 13 days; on Aug. 10, for Tangier, Madeira, Teneriffe, Vigo, and Corunna, 13 days; on Aug. 24, for Lisbon, Gibraltar, Casablanca,



STEAMING UP THE GREAT SOGNE FJORD, IN NORWAY, TO BALHOLM: AN ORIENT CRUISING LINER.—[Photograph by Orient Line.]

Corunna, and Santander, 13 days; on Sept. 7, for Madeira, Las Palmas, Teneriffe, and Lisbon, 13 days; and on Sept. 21, for Ceuta, Tarragona, Barcelona, Gibraltar, and Lisbon, 13 days. The *Montrose* (16,400 tons) leaves Southampton on July 6, for Madeira, Las Palmas, Teneriffe, Casablanca, and Vigo, returning to London, 13 days; on July 20, from London, for Ceuta, Tarragona, Barcelona, Algiers, and Corunna, 13 days; on Aug. 3, for Tangier, Tarragona, Barcelona, Palma, and Lisbon, 13 days; on Aug. 17, for Tangier, Tarragona, Barcelona, Gibraltar, and Vigo, 13 days; on Aug. 31, for Gibraltar, Casablanca, Vigo, and Santander, 11 days; on Sept. 14, for Lisbon, Madeira, Teneriffe, Corunna, and Santander, 13 days; and on Sept. 28, for Vigo, Lisbon, Ceuta, and Corunna, returning to Southampton, 9 days.

The Canadian Pacific also announce an "Across Canada" tour, of seven weeks' duration, leaving by the *Duchess of York*, from Liverpool, on Aug. 2, which includes a 1000 miles' cruise along the St. Lawrence seaway, and a five-weeks' inland tour across the Canadian Plains and over the Rockies; conducted tours to Canada of from 19 to 30 days' duration—from July 5 to Sept. 20, by *Duchess* and *Empress* liners; and week-end inclusive tours to Canada (12 days), by the *Empress of Britain*.

The P. and O. are sending the *Viceroy of India* (20,000 tons) on a first-class-only tour, from Southampton, on July 13, to Havre, Spithead (for the Naval Review), Madeira, and Corunna, returning to London, 13 days; from London, on July 27, to Oslo, Copenhagen, Visby, Stockholm, Zoppot, and Hamburg, 13 days; and on Aug. 10, to Gibraltar, Malta, Port Said, Beirut, Jaffa, Rhodes, Mitylene, Istanbul, Salonica, Athens, Messina, Algiers, and Lisbon, 28 days.

On July 6, the *Strathnaver* (22,500 tons) leaves Southampton, on a first-class and tourist cruise to Madeira, Teneriffe, Casablanca, Cadiz, Lisbon, and Corunna, returning to Avonmouth, 13 days; on July 19, from Avonmouth, for Belfast and Gourock, on a cruise to Bergen, Stockholm, Zoppot, Copenhagen, and Hamburg,



ONE OF THE FINEST AND LATEST CRUISING VESSELS OF THE P. AND O. COMPANY: THE "STRATHAIRD."—[Photograph by P. and O. Line.]

returning to Southampton, 14 days; on Aug. 3, from Southampton, for Gibraltar, Monte Carlo, Naples, and Tangier, 13 days; on Aug. 17, for Madeira, Teneriffe, Casablanca, Cadiz, Lisbon, and Corunna, 13 days; and on Aug. 31, for Palma, Pollenza Bay, Naples, Capri, Venice, Fiume, Split, Milna, Dubrovnik, Corfu, Messina, Cadiz, Vigo, and Arosa Bay, returning to London, 23 days.

On June 29, the *Moldavia* (17,000 tons), leaves Southampton on a tourist-class cruise, for Lisbon, Tarragona, Barcelona, Palma, Algiers, and Corunna, 13 days; on July 13, for Lisbon, Barcelona, Monte Carlo, and Cadiz, 13 days; on July 27, for Lisbon, Naples, Dubrovnik, Corfu, Messina, Malta, Algiers, Vigo, Arosa Bay, and Corunna, 20 days; and on Aug. 17, for Lisbon, Naples, Algiers, Cadiz, and Corunna, returning to London, 15 days; and the *Mongolia* (17,000 tons), leaves London on July 6, on a tourist-class cruise, for Ceuta, Tarragona, Barcelona, Palma, Algiers, and Corunna, 13 days; and on July 20, from Southampton, for Corunna, Gibraltar, Naples, Barcelona, Ceuta, Vigo, and Arosa Bay, returning to London, 16 days; whilst on Sept. 27, the *Strathmore*, of 24,000 tons, now building, will leave for a cruise from London to Bizerta, Naples, Cadiz, and Madeira.

The Orient Line have the *Orontes* (20,000 tons) leaving Immingham, on June 29, on a cruise to Molde, the Arctic Circle, Merok, Sandene, Vadheim, Mundal, Balholm, Bergen, Tysse, Norheimsund, Eidfjord, and Ulvik, 13 days; on July 13, to Oslo, Stockholm, Copenhagen, Christiansand, Eidfjord, and Ulvik, 13 days; on July 27, to

Eidfjord, Ulvik, Norheimsund, Molde, Naes, Merok, Olden, Loen, Sandene, Vadheim, Mundal, Balholm, and Bergen, 13 days; on Aug. 10, to Balholm, Bergen, Mundal, Oslo, Zoppot, Helsingfors, Stockholm, Lübeck, and Copenhagen, 19 days; and on Aug. 31, from Southampton, to Vigo, Lisbon, Palma, Villefranche, Barcelona, and Casablanca, returning to London, 16 days.

Other Orient Line cruises are by the *Orama* (20,000 tons) from Southampton, on June 29, to Madeira, Las Palmas, Tenerife, Casablanca, and Lisbon, returning to London, 14 days; and by the *Orion* (24,000 tons), from Southampton, on Aug. 14, to Naples, Venice, Istanbul, Rhodes, and Lisbon, 24 days, returning to London.

Cunard-White Star Line cruises by the *Homer* (35,000 tons) are, from Southampton, on July 13, to Tangier, Cattaro, Ragusa, Brioni, Trieste, Venice, and Naples, 19 days; on Aug. 3, to Vigo, Malta, Athens, Naples, Monte Carlo, and Cannes, 18 days; on Aug. 24, to Arosa Bay, Ponta Delgada (Azores), Las Palmas, Santa Cruz, Madeira, and Lisbon, 13 days; on Sept. 7, to Gibraltar, Cattaro, Ragusa, Venice, Corfu, and Malta, 18 days; and on Sept. 28, to Gibraltar, Naples, Catania, Haifa, Port Said, and Palma, 21 days. The *Lancastria* (17,000 tons) leaves Liverpool on June 29, for Travemünde, Zoppot, Helsingfors, Stockholm, and Copenhagen, 14 days; on July 17, for Dublin, Santander, Lisbon, Casablanca, Madeira, and Vigo, 14 days; on Aug. 3, for Santander and Corunna, 6 days; on Aug. 10, for Santa Cruz, Las Palmas, and Madeira, 12 days; on Aug. 24, for Ceuta, Palma, Tarragona, Barcelona, and Lisbon, 13 days; on Sept. 7, for Casablanca, Santa Cruz, Las Palmas, and Madeira, 13 days; and on Sept. 21, for Lisbon, Motril, Malaga, Palma, Algiers, 13 days. The *Doric* (16,500 tons) leaves London on July 6, for Las Palmas, Santa Cruz, and Madeira, 12 days; on July 20, for Trondhjem, Aandalsnes, Molde, Merok, Olden, Loen, Mundal, Balholm, Bergen, and Copenhagen, 13 days; on Aug. 3, for Oslo, Copenhagen, Stockholm, Helsingfors, Leningrad, Riga, Zoppot, Kiel Canal, and Hamburg, 18 days; on Aug. 24, for Lisbon, Barcelona, Palma, Algiers, and Gibraltar, 14 days; and on Sept. 14, for Lisbon, Port Mahon, Monte Carlo, Tangier, and Corunna, 14 days. The *Laurentic* (19,000 tons) leaves Liverpool on July 13, for Cadiz, Palma, Tarragona, Barcelona, and Gibraltar, 13 days; on July 27, for Kiel Canal, Ingaro, Stockholm, and Visby, 14 days; and on Aug. 17, for Travemünde, Zoppot, Visby, Stockholm, Gothenburg, and Copenhagen, returning to Liverpool, 14 days.

Royal Mail Line cruises are by the *Atlantis*, on July 5, from Southampton, to Eidfjord, Eide, Trondhjem, Aandalsnes, Molde, Merok, Hellsylt, Oie, Olden, Loen,



OF THE CANADIAN PACIFIC LINE: THE 42,500-TON CRUISING LINER "EMPRESS OF BRITAIN."—[Photograph by Canadian Pacific Line.]

Fretheim, Balholm, and Bergen, 13 days; on July 19, from London, to Norheimsund, Eide, Gudvangen, Olden, Loen, and Bergen, 7 days; on July 27, to Leith, Iceland, Jan Mayen Isle, Spitzbergen, Bear Island, North Cape, Hammerfest, Lyngen, Tromsø, Trondhjem, Merok, and Bergen, 19 days; on Aug. 16, to Oslo, Copenhagen, Stockholm, Helsingfors, Zoppot, Kiel Canal, and Hamburg, 15 days; on Sept. 6, from Southampton, to Ceuta, Palma, Barcelona, Villefranche, Rapallo, Civita Vecchia, Naples, Tripoli, Malta, and Lisbon, 21 days; and on Sept. 28, to Vigo, Gibraltar, Naples, Kotor, Dubrovnik, Algiers, and Lisbon, 18 days. The *Asturias* leaves Southampton on July 20 for Lisbon and Santander, 6 days; on July 27, for Tysse, Norheimsund, and Hamburg, 6 days; on Aug. 3, for Tangier and Gibraltar, 6 days; on Aug. 10, for Barcelona, Villefranche, Naples, and Ceuta, 13 days; on Aug. 24, for Lisbon, Palma, Barcelona, Naples, Malta, and Tangier, 14 days; on Sept. 8, for Corunna, Lisbon, and Vigo, 6 days; and on Sept. 15, for Brest, Villagarcia, and Bilbao, 6 days.

The Norddeutscher Lloyd Line are sending the *Berlin* (15,286 tons) on a Polar cruise from Bremen, on July 17, which calls at Leith for passengers from Great Britain and proceeds to Kirkwall, Iceland, Jan Mayen Isle, Spitzbergen, North Cape, Lyngseidet, Tromsø, Oie, Merok, Balholm, Laerdal, Gudvangen, and Bergen, 25 days; on July 6, and again on July 23, the *Sierra Cordoba* (11,496 tons) leaves Bremen for Ulvik, Merok, Hammerfest, North Cape, Lyngseidet, Svartisen, Balholm, Gudvangen, and Bergen, 16 days; and on Aug. 10 this vessel leaves Bremen for Ulvik, Merok, Narvik, Lyngseidet, North Cape, Hammerfest, Svartisen, Balholm, Gudvangen, and Bergen,



IN A CANADIAN PACIFIC CRUISING LINER: THE CARD-ROOM.
Photograph by Canadian Pacific Line.

16 days; and on Aug. 1 the *Stuttgart* (13,367 tons) leaves Bremen for the Kiel Canal, Copenhagen, Tallinn, Leningrad (Moscow), Helsingfors, Stockholm, Visby, Pillau, and Swinemünde, 15 days. Passengers from this country go to Bremerhaven by regular N.D.L. liners from Southampton.

[Continued overleaf.]

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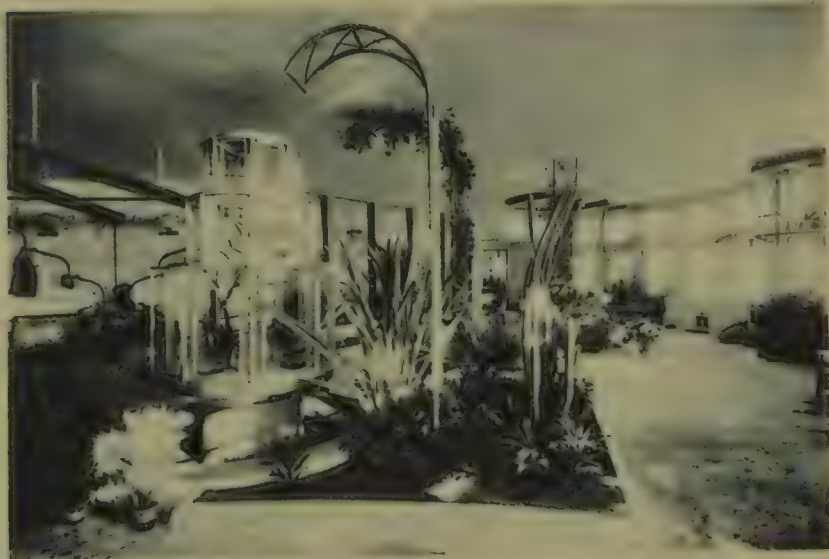
COUNTRY OF
CANALS AND QUAIN
COSTUMES

Continued.]

The Blue Star Line have the *Arandora Star* leaving Southampton on June 29, for Oslo, Copenhagen, Stockholm, Zoppot, Kiel Canal, and Hamburg, 13 days; from London, on July 20, for Leith, Iceland, Jan Mayen Island, Spitzbergen, North Cape, Hammerfest, Lyngen, Tromsø, Trondhjem, Merok, and Bergen, 19 days; on Aug. 9, to Balholm, Hellesylt, Merok, Olden, Loen, and Bergen, 7 days; on Aug. 17, to Copenhagen, Stockholm, Zoppot, Kiel Canal, and Hamburg, returning to Southampton, 12 days; on Aug. 30, from Southampton, to Naples, Messina, Venice, Abbazia, Dubrovnik, Kotor, Athens, and Malta, 21 days; and on Sept. 21, to Tarragona, Barcelona, Villefranche, Naples, Algiers, and Lisbon, 16 days.

The Lamport and Holt Line cruising programme by the *Voltaire* includes cruising from Southampton on June 29, to Hardangerfjord, Ulvik, Eidfjord, Oslo, Copenhagen, Lübeck, Kiel Canal, and Hamburg, 13 days; on July 13, to Ceuta, Barcelona, Palma, and Lisbon, 13 days; on July 27 and Aug. 10, to Casablanca, Tenerife, Madeira, and Lisbon, 13 days; on Aug. 24, to Gibraltar, Barcelona, Palma, and Ceuta, 13 days; on Sept. 7, to Madeira, Tangier, Malaga, and Lisbon, 13 days; and on Sept. 21, to Tangier, Palma, Naples, Capri, Palermo, and Lisbon, 18 days; and by the *Vandyck*, from Liverpool, on July 6, to Norheimsund, Bergen, Balholm, Olden, Loen, Merok, Hellesylt, Oie, and Aandalsnes, 13 days; on July 20, to Bergen, Balholm, Olden, Loen, Merok, Hellesylt, Oie, Aandalsnes, and Trondhjem, 13 days; on Aug. 3, to Gibraltar, Casablanca, Madeira, and Lisbon, 13 days; on Aug. 17, to Cadiz, Algiers, Gibraltar, and Lisbon, 13 days; on Aug. 31, to Malaga, Gibraltar, Casablanca, and Lisbon, 13 days; on Sept. 14, to Vigo, Algiers, Ceuta, and Lisbon, 13 days; and on Sept. 28 to Lisbon, Palma, Villefranche, Barcelona, and Ceuta, 18 days.

Ellerman's City Line cruises by the *City of Nagpur* are on June 29, from Southampton, to Oporto, Palma, Villefranche, Ajaccio, Algiers, and Lisbon, 14 days; on July 13, to Malaga, Casablanca, Tenerife, Madeira, and Lisbon, 13 days; on July 27, to Oporto, Tunis, Palermo, Kotor, Dubrovnik, Venice, Split, Corfu, and Malaga, 21 days; on Aug. 17, to Palma, Ajaccio, Capri, Naples, Palermo, Dubrovnik, Kotor, Corfu, Syracuse, Tunis, and Oporto, 20 days; and on Sept. 7, to Malaga, Villefranche, Rapallo, Capri, Naples, Syracuse, Athens, Malta, Algiers, and Oporto, 21 days.



IN THE RECORD-BREAKING "NORMANDIE": THE WINTER GARDEN, WHICH HAS A PERGOLA OF REAL ROSES, BEDS WITH GROWING PLANTS OF VIVID COLOURING, CREEPER-FESTOONED ARCHES, AND BIG CAGES OF BRIGHTLY-PLUMAGED BIRDS.

Short, seven-day Continental cruises are announced by the Bibby Line, from London to Hamburg and Antwerp, returning to Liverpool, the ticket including third-class rail fare from Liverpool to London, and the London and North Eastern Railway issue cheap week-end and period tickets to Holland and the Isle of Walcheren, via Harwich and Flushing and the Hook of Holland, and they also run attractive week-end cruises to the Continent.

The Compagnie Générale Transatlantique are sending the 25,500-ton liner *Lafayette* on a special cruise to Spitzbergen and the North Cape from Le Havre on July 14, which passengers from this country have an opportunity of joining at Leith, on July 16. From Leith the *Lafayette* goes to rarely-visited Thorshavn, in the Faeroe Islands, Reykjavik, Iceland's capital, and from there to Magdalena Bay, Cross Bay, Kings Bay, and Green Harbour, in Spitzbergen, the North Cape, Hammerfest, Digermullen, Svartisen, Trondhjem, Aandalsnes, Molde, Oie, Merok, and Bergen, arriving at Le Havre on Aug. 4.

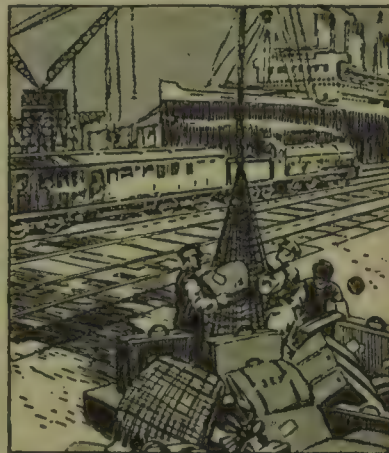
Another interesting cruise by this Line is by the *De Grasse* (23,000 tons), which leaves Marseilles (with through fares from London), on Aug. 14, for Istanbul, Constanta (for Bucharest), Odessa, Yalta (for Sevastopol), Touapse (North Caucasus), Batum (for Tiflis), Trebizond, Bosphorus, and Salonica, arriving at Marseilles, on Sept. 7.

It is only natural that the Compagnie Générale Transatlantique should have arranged a number of special summer trips to America on the *Normandie*, which now holds the blue riband for the Atlantic crossing speed-record. They are of varying length, giving opportunity for visiting New York, Washington, Boston, Philadelphia, Detroit, Chicago, Montreal, Quebec, and the Niagara Falls, and the return journey can be made either by the *Normandie*, or by other vessels of this line. English passengers can join the *Normandie* at Southampton, and the temptation to cross the Atlantic on the world's largest ship will be a great one. To the splendour of its public rooms, the luxury of its

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cabins, and the delight of its sports' decks, the writer can testify, having made the trip from Le Havre to Southampton on the *Normandie's* maiden voyage to America.

Long-distance summer cruising can be carried out very delightfully by joining one of the new *Santa* liners of the Grace Line, which are specially equipped for voyaging in warm climates, and which sail regularly from New York to Los Angeles and San Francisco. Passengers from this country have the choice of crossing to New York by



ONE OF THE FINE NEW CRUISING VESSELS OF THE GRACE LINE: THE "SANTA ROSA."
Photograph by Grace Line.

the large liners of any of the North Atlantic Conference Lines, and from there the journey is one over calm seas, with frequent calls at wonderfully interesting ports—Cartagena, in Colombia, over 400 years old, stormed and captured by Drake, with his sturdy pikemen, and with the old city walls very much the same now as then! Once one of the headquarters of the dread Spanish Inquisition in South America—the House of Inquisition remains—Cartagena has many a quaint old house of the early Spanish colonial days. Barranquilla, on the Magdalena River, is a progressive Colombian town, with interesting scenes of native life. Cristobal, Panama's Port Said, is the gateway to the wonderful Canal—ending at Panama City, built miles away from its old namesake, stormed and sacked so thoroughly by Sir Harry Morgan and his bold buccaneers. At La Libertad you glimpse life in San Salvador; at San José you have time for a jaunt through dense tropical jungle, to Guatemala City, with its Mayan monolith and fine cathedral; Mazatlan reveals colourful scenes in Mexico, and then come Los Angeles and San Francisco, and the warmest of welcomes. Another Grace Line cruise is by way of South America's west coast—Buenventura, a Colombian port, Guayaquil, in Ecuador, Salaverry, for Chan Chan and its Inca remains; Callao, for Lima, Peru's capital; also Mollendo and Arequipa, in Peru; enabling one to visit Cuzco, once capital of the Inca Empire, and Lake Titicaca; and La Paz, Bolivia's capital; then come Arica and Antofagasta, Chilean ports, and the journey ends at Valparaiso, with Santiago, the capital of Chile, but three hours distant; farther off are the beautiful Chilean Lakes;

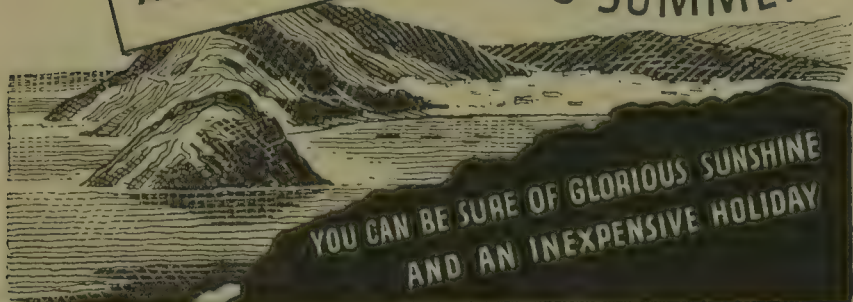


IN A GRACE LINE CRUISING LINER: A BATHING-POOL SCENE.

and if you wish it, Pan-American Grace air-liners make the crossing from coast to coast, over the great Andes, to Buenos Aires, in six hours!

Another interesting long-distance cruise is by the Booth Liner *Hilary*, leaving from Liverpool, on Aug. 13, for ports on the River Amazon. The voyage is by way of Oporto, Lisbon, and Madeira, thereafter across the Atlantic for nine days, and then comes the port of Pará, 75 miles up the Amazon, with much of interest; and after leaving it, the vessel enters the Narrows, with dense tropical jungle close on either side. So on past fascinating scenes of river life, to Manaus, the jungle capital, and from there, charming excursions are made to forest waterfalls and tropic lagoons where giant Victoria Regia lilies grow. The return route is the same, and Liverpool is reached on Oct. 1.

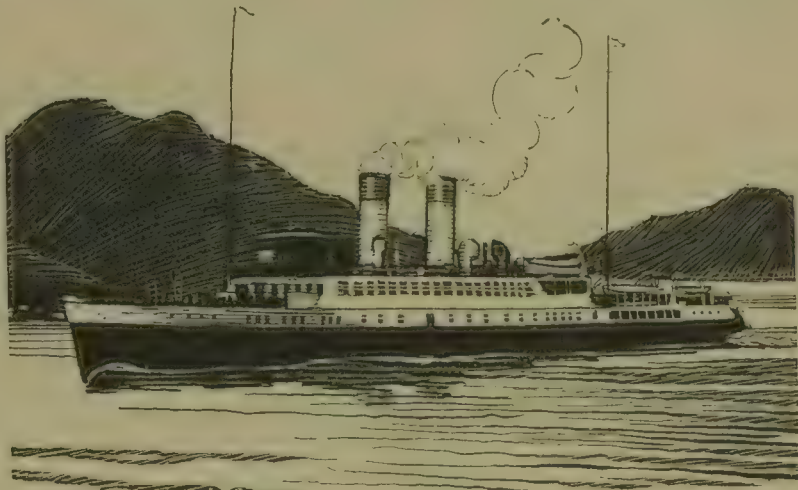
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"FIGARO" AT GLYNDEBOURNE.

THE quality of the Mozart productions, under Fritz Busch, at Glyndebourne, may be judged from the fact that Toscanini, in spite of being absorbed in the rehearsals and the concerts of his four appearances at the Queen's Hall with the B.B.C. Symphony Orchestra, has already made two visits to Glyndebourne to hear "Die Zauberflöte" and "Cosi fan Tutte." The third production of the season, namely, "Le Nozze di Figaro," has now had its first performance, and this proved to be even better than last year's, remarkable though that was. The cast is much the same except for Ronald Stear as Bartolo, but the conceptions of each part are more firmly moulded, and the ensemble is even more compact and precise than before.

In a production whose great merit is the general perfection of the cast, in which there are no weak spots, it is almost invidious to name any particular artist, but I cannot refrain from expressing my opinion that Willi Domgraf-Fassbaender's Figaro is now as near perfection as we are ever likely to hear in any opera house in the world. Of course, it is part of the general rightness of Fritz Busch's conception of the opera that the part of Figaro should be given its full dramatic value, but it is difficult indeed in practice to find a singer who can execute with such verve and perfection so exacting a part. For the part of Figaro calls for fine acting as well as singing; also a combination of geniality and incisive power which are not easy to find united in one artist.

Luise Helletsgruber's Cherubino is another completely satisfactory performance of very rare quality. She realises to the full the boyish grace, sensitiveness, and idealism of the character, and her acting and singing in the famous scene in Act II. were exquisitely faultless. As the Countess, Aulikki Rantawaara has both the dignity and the beauty requisite for the part, while her singing of "Dove sono" was indescribably affecting. Mr. Roy Henderson has greatly improved as the



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Count, and gives the part its necessary dignity and forcefulness, while the Susanna of Audrey Mildmay is a delightful and polished study of this fascinating rôle. Altogether, this production of "Figaro" is one of such extraordinary beauty that nobody who hears it once will be able to resist the desire to hear it again and again. These are the Mozart productions which all lovers of this great composer have been waiting for, and they certainly surpass anything that has ever been heard in this country before.

TOSCANINI AT THE QUEEN'S HALL.

A brief reference to the visit of this acknowledged master, the most renowned of all conductors, is necessary. The series of concerts at the Queen's Hall with the B.B.C. Orchestra are notable, firstly, because Toscanini has never before conducted a

(Continued overleaf.)



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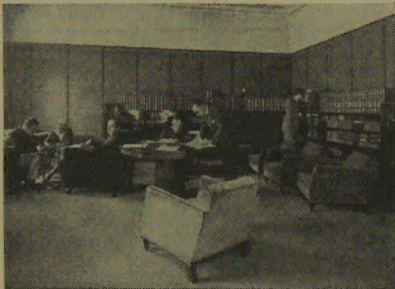
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[Cont. from p. 1109]

British orchestra, and secondly, because we are able now to judge his own qualities better than when he came last with his own orchestra. It may be said briefly that for purity of conception, fidelity to the composer's text, and virtuosity of execution, Toscanini is supreme among the great conductors of the world.

W. J. TURNER.

In connection with the four coloured photographs of Holland House reproduced in our issue of June 1, we repeated a published statement that the admission of the public to its famous gardens on May 18, in aid of charities, by the present owner of Holland House, the Dowager Lady Ilchester, was only the second occasion on which they had ever been thus thrown open. We have since learned, however, that we were misinformed on this point, and that for many years the grounds have been opened at least twice every summer, for the benefit of the West London Hospital and the Crippled Boys' Home, and that they will be opened again on two Saturdays early in July. We are very glad to give publicity to this correction.

The British Racing Drivers' Club holds its Empire Trophy Race at Brooklands on July 6, which is our next big motor meeting in Great Britain. All the famous drivers are going to take part in this

race, including Sir Malcolm Campbell, Mr. Fairfield (who won the Mannin Beg 200 miles' race in the Isle of Man recently on an 1100-c.c. E.R.A. car), and Mr. Freddy Dixon, with his popular Riley, which he seems to make go faster than all other Rileys. Campbell is proposing to drive a Sunbeam, and it may interest all Sunbeam owners to know that they need not be nervous because there happens to be a receiver present in the Sunbeam Works, as it is only a question when he will leave when the financial arguments between buyer and seller are finished. In fact, Sunbeam cars are selling quite as well as Talbots to-day, which is not surprising, as they are very comfortable carriages, besides having a fine reputation behind them for reliability and swiftness. This race, by the way, should produce the maiden voyage of the three new supercharged 750-c.c. Austins, which have been long awaited this season by the racing community. But all new cars take a long time to tune up into their highest racing condition, and rumour says that they will not be allowed to appear on the track until their trainer is satisfied that they can attain the speed he has laid down for them. It is suggested that this is 160 miles per hour, a rather marvellous pace even for a supercharged eight-horse-power-engined motor-car.

One British firm at least is hoping to benefit by the new sixpenny telegram service, for already over

a thousand "Good Companion" portable typewriters, made by the Imperial Typewriter Company, Ltd., of Leicester, are used by the Post Office for transposing the telegrams, and it is expected that many more will be needed. Incidentally, the Prince of Wales, who dispatched the first sixpenny telegram, is himself a "Good Companion" user, and has two machines, for one of which a special compartment has been built in his private aeroplane.

Many of our readers will doubtless like to help in a good cause—that of Dr. Barnardo's Homes, on behalf of which the annual appeal has just been issued for 400,000 half-crowns towards feeding the big Barnardo family of 8300 boys and girls. Every day 25,000 meals have to be provided. It is sixty-eight years since Dr. Barnardo, "the Father of Nobody's Children," began his beneficent work under the motto, "No Destitute Child Ever Refused Admission," and that work has developed enormously. Altogether, over 116,000 destitute children have been admitted. Besides the main Ever-Open Door at the Stepney headquarters, there are numerous local branches, country homes, and associated training institutions. Cheques and orders, made payable to "Dr. Barnardo's Homes Food Fund" and crossed, should be addressed to Dr. Barnardo's Homes, 74, Barnardo House, Stepney Causeway, London, E.1.



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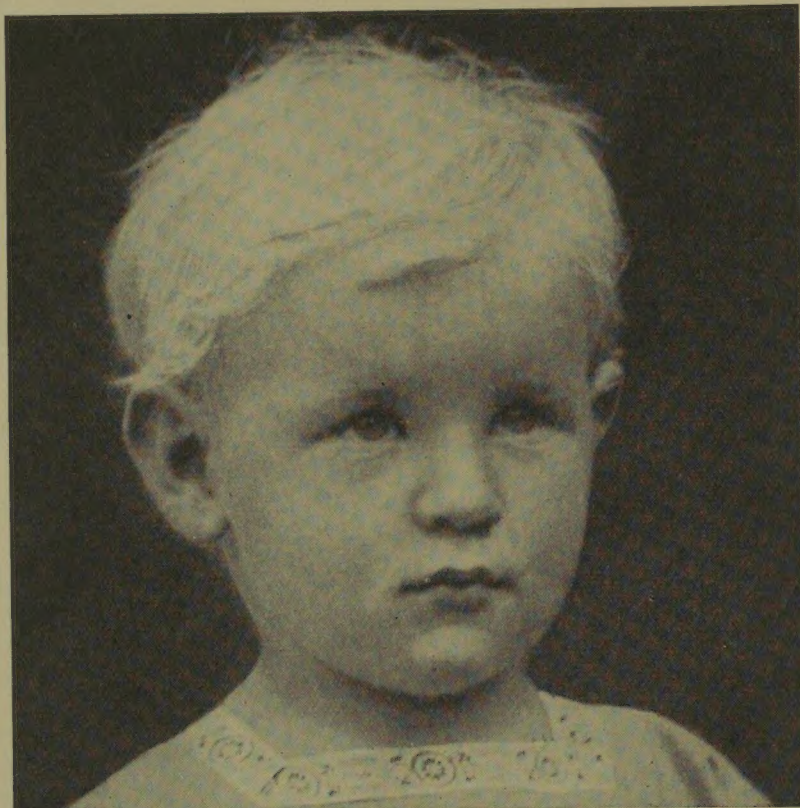
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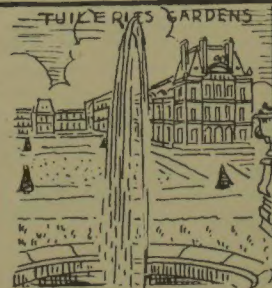
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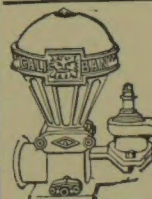
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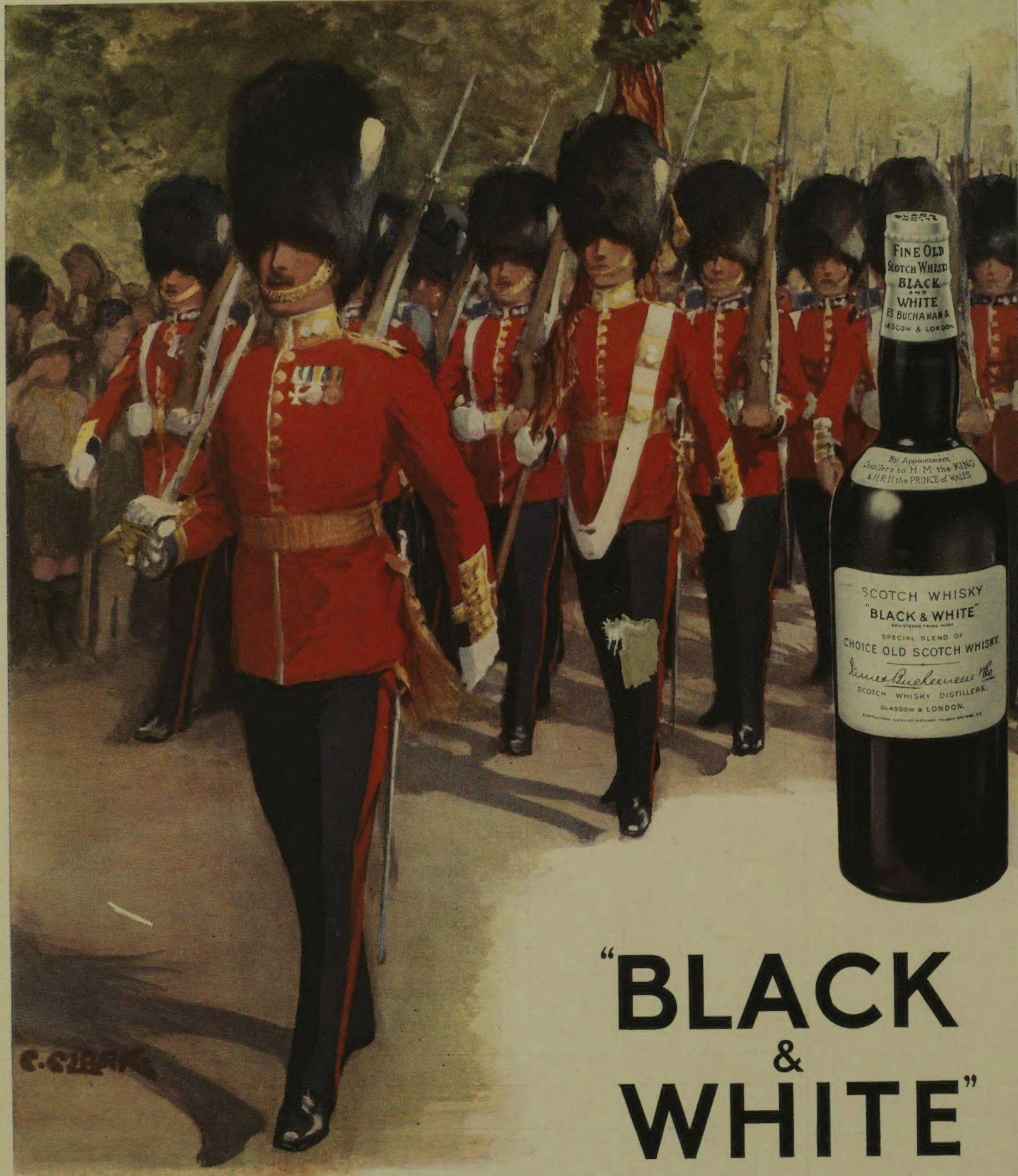
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